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#1374

March 17, 2000

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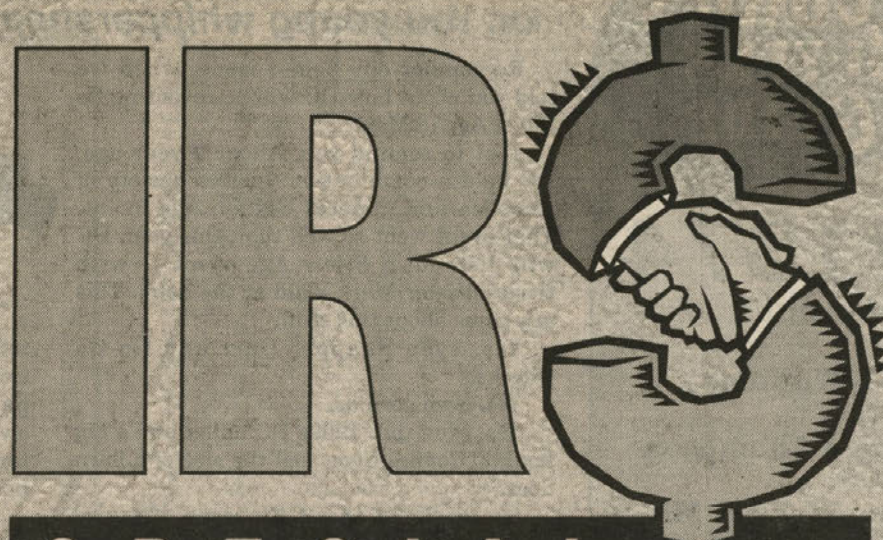
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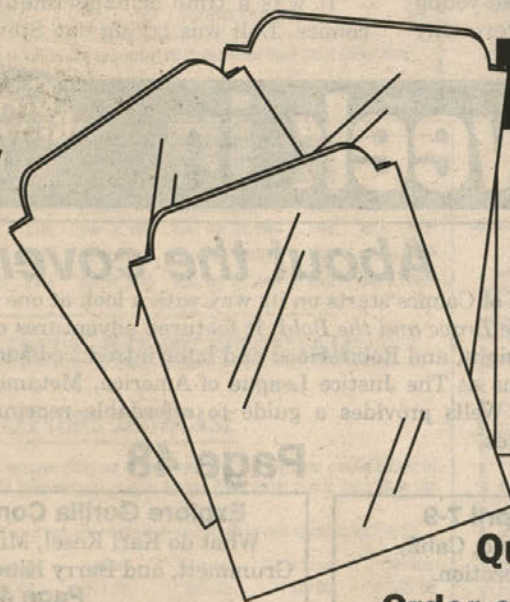
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#1374

March 17, 2000

(Vol. 30, #11)

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Silver threads among the gold — or, You young whippersnappers don't even get the song reference, do you?

Remember our Feb. 4 issue, when we told you about how DC will be revisiting its Silver Age in May?

Just to remind you: About a year ago, DC held a combination Justice Society of America and general Golden Age event. That event went so well that, this year, DC will dish out a Silver Age event — with trivia-meister Mark Waid at the helm. This guy cares about this stuff.

Yes, even Snapper Carr and Go-Go Checks.

Yes, even gorillas.

Yes, even the "1960s DC bullet and a big honkin' Comics Code seal the size of a barn door."

Go check out that CBG issue, if you've forgotten the details by now. (How could you?) And prepare to wallow in May in the type of stuff that socked you over the head in the '60s.

Or are you too young for that? Is it, instead, the type of stuff you wished you could swipe from the older kids on the block, whose heads were swimming from the ginchy fun?

Hey, what was it about that stuff that touched so many? Was it that those young readers and wanna-be readers were tiny



Editorial
by
**Maggie
Thompson**

tots looking for a four-color dose of imagination? Were the booklets so entrancing in part because they conveyed the thrill of ownership? This was, after all, reading material they'd chosen to buy for themselves, based on their very own interests.

Whatever set it apart as a special universe, the Silver Age of comics demonstrated an industry hunting for readers, looking for what aspects of story-telling and characters would attract kids with cash in their pockets and a yen for new stories to read. A look at the earliest days of *The Brave and the Bold* finds adventure heroes in different worlds — a clear test of what would appeal to that young audience. Knights? Vikings? An even earlier era?

It was a time of experimentation for comics. Dell was trying out Steve Canyon

and Dotty Dripple, Prince Valiant and Turrok, Davy Crockett and Hi and Lois. Intriguingly, E.C. had been trying much the same concept as *The Brave and the Bold* with its title *Valor* earlier in the year — but without the ongoing characters featured in the DC series. (By the time DC's fourth B&B was on the stands, *Valor* was gone.) Half a year later, DC would introduce its tryout *Showcase* title. And so it went, with publishers on a quest for comics that would catch the eye of a TV-entranced audience.

Silver threads represent the aging of a song's subject, but, in our comics world, silver represents the younger of the two generations. (Though, come to think of it, that generation is now getting on in years.) But, whether they're from the Golden Age, the Silver Age, or — well — today, comics continue to demonstrate similar traits, since each age has as its goal the production of material which will grab and hold a fickle audience with increasing opportunities to find entertainment elsewhere.

Today, we want it all. We want the best of the dependable old, we want an ongoing supply of the inventively new. We want it fresh but without too many changes. And we want it now. Yes, even gorillas.

This week in

COMICS
BUYER'S
GUIDE

About the cover



Our March of Comics starts on its way with a look at one of the seminal 1950s DC series, *The Brave and the Bold*. It featured adventures of The Viking Prince, The Silent Knight, and Robin Hood and later introduced such Silver Age characters and teams as The Justice League of America, Metamorpho, and The Teen Titans. John Wells provides a guide to affordable reprints of many of these pioneering tales.

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WonderCon 2000 is April 7-9

Join fans and pros in Oakland, Calif., for the 14th annual celebration.

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Explore Gorilla Comics, Part One

What do Karl Kesel, Mike Wieringo, Tom Grummett, and Barry Kitson have in common?

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New includes: Chaos artist Steven Hughes dies; pros share their reactions; *Sad Sack* writer-artist Fred Rhoads dies; Manhunter gets a past; Christian Gosset mythologizes the Soviet Union; Iron Man plans are updated; so are Wonder Woman changes; Scott Hampton joins Marvel Knights; Devin Grayson leaves *Titans*; Jay Faerber joins. **6 and elsewhere**

Ask Mr. Silver Age by Craig Shutt **44**

Can you pass this test on the Silver Age Mooneyverse?

But I Digress by Peter David **62**

Peter teaches through acting.

Point of View by Mark Evanier **24**

Bob Clampett succeeded in three careers. Now, you can see one of them!

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Items for *Faraway Looks* should be sent to Managing Editor John Jackson Miller.

For the *Anime/Manga Shelf*, send items to Associate Editor Joyce Greenholdt.

To participate in *Comics in Your Future*, contact Projects Editor Brent Frankenhoff for an invitation.

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PREVIEWS



March forward...into a truly amazing March! It's getting closer and closer to the time when we can throw off winter, and it's already spring in the pages of *Previews*! On the front cover: the world is ending...and that's only the beginning in Image's **Savage Dragon #75**. Around back: It's **The Silver Age**, as DC turns back the clock for a super-heroic extravaganza from yesteryear!

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PREMIER

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Eisner strip!

Also:

- Never say never...but prepare to say quite a bit about Dark Horse's **Nevermen!**
- Mark Waid takes on the **World's Greatest Heroes** as he begins his run on DC's **JLA!**
- It's a new creative team as **Rick Veitch, Paul Jenkins, and Keu Cha** take the reins on **Image and Top Cow's Witchblade!**
- See the world of the **Marvel Universe** through the comics its inhabitants read with **Marvels Comics!**
- Wizard #105 sees the future and pronounces it good, thanks to an **Earth X #1/2** by **Alex Ross, Jim Krueger, and Bill Reinhold!**

COMICS

CrossGen Comics bursts onto the scene with **CrossGen Chronicles**, a 48-page stand-alone epic that establishes the new **CrossGen**

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- **Marvel's Mighty Mutant** takes on the **Warrior Woman** from the East as **Crusade** presents **Wolverine/Shi: Dark Night Judgement!**
- **Be Supreme!** **Alex Ross** sculpts a magnificent statue of a man and his dog for **Dynamic Forces—the Supreme Statue** (featuring **Radar, the Hound Supreme!**)
- It's a horror story made all the more horrific because...it's real. **Fantagraphics** presents **Joe Sacco's** brutal recounting of the war in Bosnia: **Safe Area Goradze.**

MAGAZINES

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The best scriptwriters creating today's hottest comics discuss their exacting craft in candid interviews in **Writers on Comics**

Scriptwriting!

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- Who's your Master? Find out with the **Previews Exclusive Buffy the Vampire Slayer Master Vinyl Figure!**
- **Busted!** Check out **Terry Moore's Katchoo** as you've never seen her before...as a mini-bust from **Moore Action Collectibles!**

FEATURES

Find out what you can expect to see in stores when the **X-Men** movie hits, thanks to the **Previews X-Men Merchandise**

Report!

Also:

- **Beau Smith and Billy Tucci** tell tales out of school in an exclusive interview about **Wolverine/Shi!**



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Chaos artist Steven Hughes dies

Chaos Comics artist Steven Hughes died Feb. 18 at the age of 49.

Hughes was a precocious artist, putting pencil to paper at the age of 3. As he grew, Hughes was inspired by the works of such classic comics artists as Wally Wood and Al Williamson, as well as such alternative super-hero comics as the Charlton line. During his life, Hughes worked in a wide variety of art-related fields including as portrait artist, mural artist, and surgical artist.

While Hughes was the director of food services and cleaning at a marine hospital, he decided to take the leap and try his hand at drawing comics. Aircel Comics accepted his 11-page submission, and Hughes' first assignment was a backup story for *Stark Future*. Seeing the potential he held, Aircel editors moved Hughes to the position of regular series artist for #10-#17.

Hughes later worked for Blue Collar Press before answering an ad placed by Brian Pulido in *Comics Buyer's Guide*. Pulido was looking for an artist for an

idea he had called *Evil Ernie*.

Pulido jumped at the chance to work with Hughes after seeing his samples. Based on Pulido's conceptual designs, the two fleshed out the look and style of *Evil Ernie*, both determined to make him stand out as a character on the comics shelves of the early '90s.

The duo succeeded and *Evil Ernie* became a cult hit. Later, they would duplicate their success and move forward with *Lady Death*.

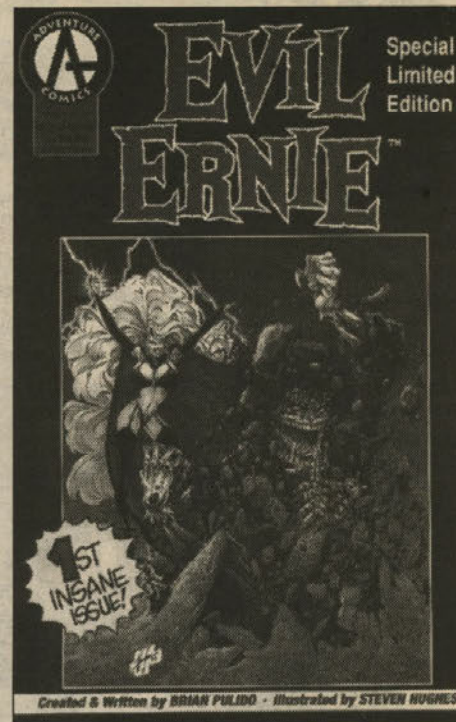
Together with Pulido, Hughes gave Chaos Comics a distinctive look, matching *Lady Death*'s sensuality with *Evil Ernie*'s madness.

Hughes preferred to ink his own pages, taking time to make each page a work of art. Hughes' work finally gained major attention with *Lady Death: Between Heaven and Hell*, and his fans grew dramatically in number, resulting in his listing as one of the industry's Top Ten artists in 1995, according to *Wizard*, which featured his work on the cover of *Wizard* #75.

Professionally, friends and fans remember Hughes as an outspoken and fiercely independent artist. He would often sit long hours signing his work for fans, taking the time to joke with them as they waited, displaying his keen sense of humor.

One of the industry's most prominent African-American artists, Hughes' work was most recently featured in *The Next Step*, a traveling art show featuring mainstream African-American comic-book artists. His work joined the tour in Boston in 1995 at the Museum of the National Center of Afro-American Artists in Boston, Mass. In February 1999, he was recognized during the Black History Month celebration at the Words and Pictures Museum in Northampton, Mass. Hughes was on hand to demonstrate illustration techniques and provide sketches.

Last year, it was revealed that Hughes was suffering from back problems related to a then-benign tumor near his spine. As a result, he had to cut back on



Creators react to Hughes' passing

By Don MacPherson

Unlike other recent deaths in the comics industry, perhaps none was as surprising as that of Steven Hughes, best known for his work on such Chaos Comics titles as *Lady Death*.

Hughes had the distinction of being one of the most widely read African-American comic-book artists today.

"He had a graphic style," said *Captain Marvel* penciller Chriscross, who has also illustrated such titles as Milestone's *Blood Syndicate* and DC's *Xero*. "You could definitely tell what he did, as opposed to anyone else."

Hughes' art "transcended the mainstream," Chriscross noted, referring to his popularity with many readers who did not normally buy many comic

books.

"His style was iconic of the entire Chaos Comics line," said Eric Battle, recent *Aquaman* artist. "Few artists make the same boast about an entire publisher's style."

"He had a place in the industry, and now there's an empty spot there," Battle said, adding that Hughes could never be replaced. Hughes was an African-American artist of significance in the industry, he said, and he hoped that his work gets the respect it deserves from his peers.

"I only met Steven once," recalled *Blackjack* Publisher and writer Alex Simmons. "He was a very quiet, cool-looking dude."

What Simmons said had struck him

most about Hughes was how much other African-American artists respected him. Hughes' death reminded Simmons that several other black comics creators have passed on in recent years, but reports of the losses were few and far between.

"It doesn't get the same kind of acknowledgement," he said, citing artist Billy Graham as an example. Simmons said when the artist on such titles as *Sabre* and *Black Panther* died after a battle with cancer, it went largely unreported.

The most important lesson to be learned from these deaths is clear, Simmons said: "Tell these people how much they mean to you *now*, while they're still with us."

his workload, much to the disappointment of both his fans and him. Following surgery for the tumor, Hughes had returned to Chaos projects, designing and drawing premium covers and pinups while he recuperated. It had been hoped that Hughes would be well enough to make a much-anticipated return to a regular Chaos series later this year. The final collection of Hughes' work, a pinup comic book featuring characters he helped to make popular, will be published by Chaos in May.

Hughes is survived by his wife Barbara, and his children, Amber, Chance, and Samantha. Saying, "Hughes is deeply missed by his friends and family at Chaos," Chaos Publisher Brian Pulido requested that all fans and professionals who wish to pay tribute to Hughes leave testimonials on the Chaos Comics message board at www.chaoscomics.com. Messages and remembrances will be forwarded to Hughes' family.

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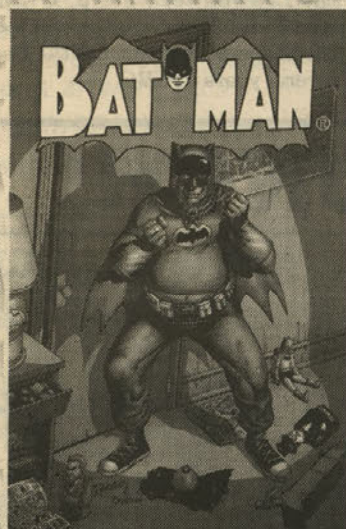
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Sad Sack artist Fred Rhoads dies

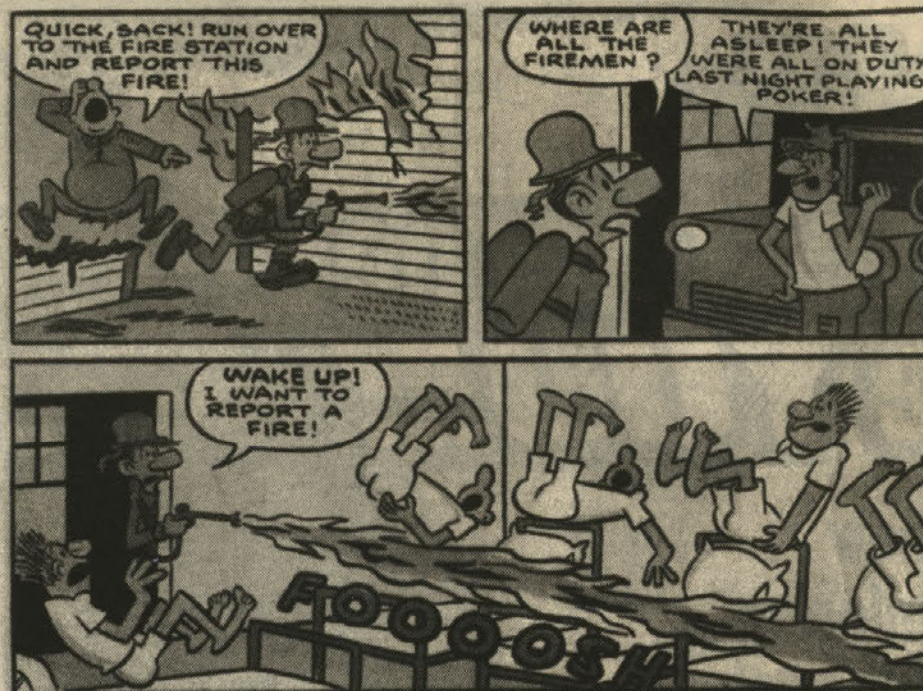
Cartoonist Fred Rhoads, best-known for his work on *Sad Sack*, died Feb. 19 in South Carolina. He was 78.

Rhoads' family decided to discontinue life support Feb. 17; the artist had struggled for four years with Alzheimer's disease.

For 23 years, Rhoads worked on *Sad Sack* comic books for Harvey Comics. In the 1980s and early 1990s, he worked for *The Tucson Citizen* as an editorial cartoonist.

Rhoads was born in 1921 in Shamokin, Pa. He studied art illustration in New York City from 1940 to 1942, when he entered the Marine Corps. Lasswell and Rhoads met during World War II, when they worked as artists for the U.S. Marine Corps magazine *The Leatherneck*. Rhoads created the *Gizmo and Eightball* feature for the magazine. Lasswell recalled their staying up late, talking about "whose hometown was bigger and whose hometown was smarter."

In 1947, Rhoads met Mattie Louise Poston at a party in Greenwood. "I thought he was kind of handsome and he was very well-mannered," Mattie Rhoads said. The Rhoads were married in 1948 and moved from South Carolina to New York to Tampa and eventually to Tucson, where they made their home. After the war, he worked with Jimmy Hatlo on *They'll Do It Every Time*, with Mort Walker on *Beetle Bailey*, and



with Fred Lasswell on *Snuffy Smith*. "He was just a great guy to work with," Lasswell said in an interview from his home in Tampa.

At that point, Rhoads was given the option of working on *Sad Sack* comics for Harvey Comics, a series based on the pantomime character created for *Yank Maga-*

zine by cartoonist George Baker. But *Sad Sack* had been aimed at an adult male audience, and the idea was to take the character into dialogued comic books for kids.

In an interview with Craig Shutt, Rhoads talked about how he had been able to make *Sad Sack* a peacetime success. "George Baker wasn't as good at doing the

comic book as he was at the strip, because he was used to drawing for men in the service," Rhoads said. "His humor tended to be more dirty. More sexy. And that didn't work as well in the comic book."

He created for the comic book such characters as Slob Slobinsky, Hi-Fi, Captain Softseat, General Rockjaw, and Thunder Storm — and developed a comic-book environment which eventually appeared in a string of titles successful enough to be distributed internationally. Having created roughly 9,500 pages of material and remaining unpaid for his reprinted work, Rhoads went to court against Harvey Comics in 1977, suing to recoup a share of the profits his work on *Sad Sack* had earned.

Rhoads claimed in court to have worked in "servitude." A Pima County Superior Court ruling gave him \$2.6 million. That judgment was overturned in a higher court. "It really took a lot out of him," his wife said. "He just thought it was unfair."

In Tucson, Rhoads was a member of St. Philip's in the Hills Episcopal Church. Last summer, the two moved back to South Carolina to be with her family. The one thing missing from Rhoads' life, she said, was his own strip.

His *Leatherneck* strip, *Gizmo and Eightball*, didn't survive the war's end. An occasional panel cartoon, *Off the Road*, ran for several years in *CBG*.

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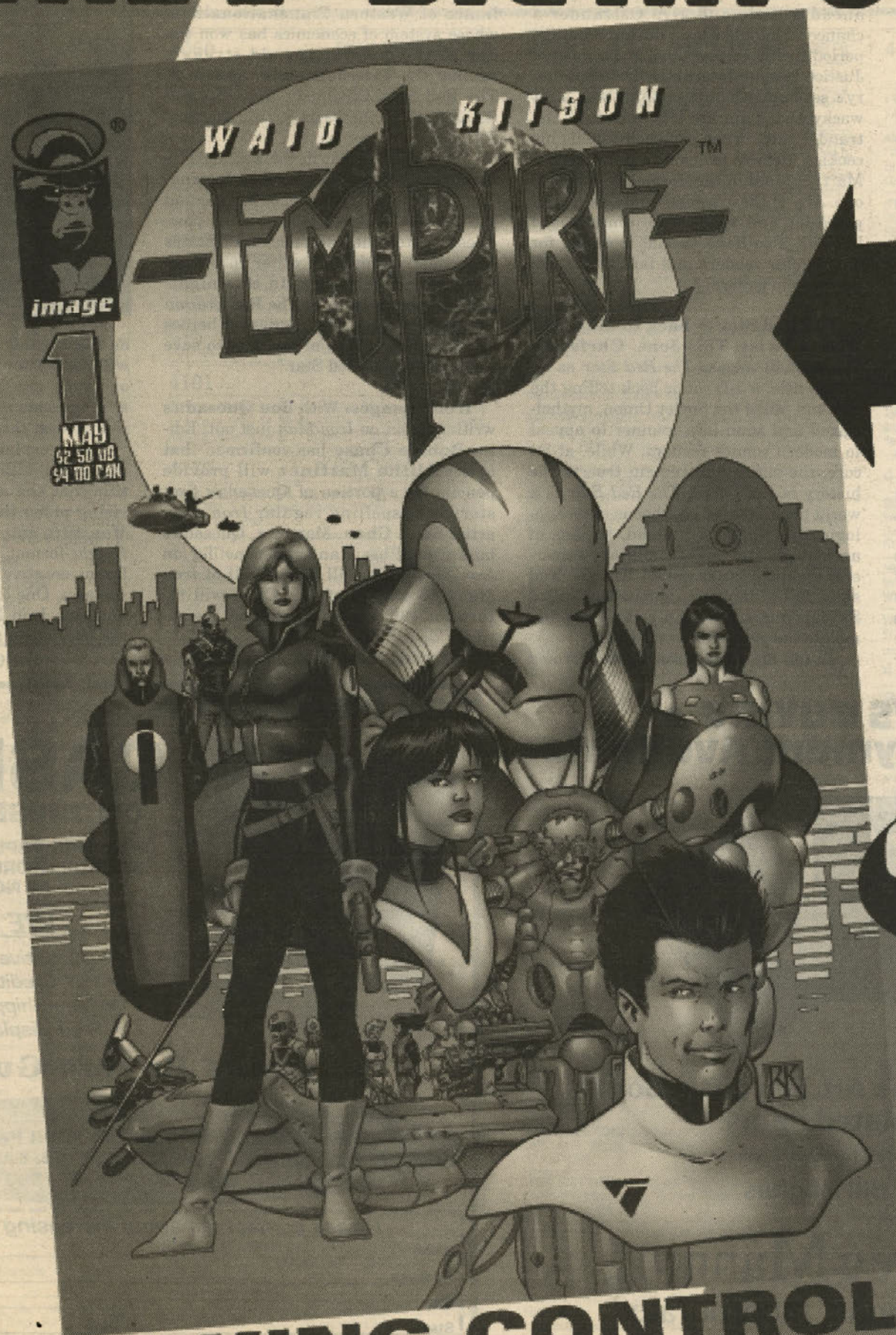


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Manhunter Revelations. The first Silver Age hero will finally get a past this summer during a five-part storyline in DC's *Martian Manhunter* series written by **John Ostrander**. Each of the five, self-contained issues in the "Revelations" storyline will take place (with one exception) during the period before J'onn J'onzz joined the JLA.

The first issue in the arc, #19, deals with J'onzz' reaction to the crashlanding of an alien spacecraft in a Kansas field, while the second issue, drawn by guest artist (and *Grimjack* partner) **Tim Truman**, details the yet-untold story of a team-up between Abin Sur and J'onzz, as well as the relationship between the Guardians of Oa and the Manhunters on Mars.

Martian Manhunter #21 features John Jones tracking down in Gotham City the new crimefighter known as Batman, and #22 shows what happens when Jones crosses paths with private investigator Jim Corrigan. Ostrander

promised that The Spectre would make an appearance in "one last untold story" from him and former *Spectre* artist **Tom Mandrake**.

The final story in the arc will jump ahead a little and give Ostrander a chance to handle J'onzz during a unique period in his career, during the days of Justice League International. "That story's set back when everything was a bit wacky and J'onn ate lots of Oreos," Ostrander said. "Then somebody steals his cookies. Believe me, you've never seen a Martian Manhunter story quite like this one. Any of these issues would be a good place for new readers to jump aboard but will also have special meaning for our regular readers and fans of the DC universe in general."

The Red Star — back to the USSR with a twist. This June, **Christian Gossett** will release *The Red Star* as an Image title: a 3-D comic book telling the rise and fall of the Soviet Union, mythologized and spun in a manner to appeal to modern comics readers. While, at its core, the series will remain true to the history of the USSR, *The Red Star* is a world populated by pantheons of technologically enhanced undead, legions of ancient ghosts, mighty, military sorcerers, gigantic tanks called Krawls, and skies full of immense battleships called Skyfurnances that can completely immolate the ground beneath them.

To tell his story, Gossett transformed

the USSR into the URRS — The United Republics of The Red Star. "The United Republics of The Red Star have fallen from power," Gossett explained. "The world is pretty much ruled by the Alliance of Western Transnationalists, whose system of economics has won the day in the generations-old struggle against the 'Internationalist' system of The Red Star. Obviously, the USA and its allies form the basis for the Western Alliance."

"After their defeat in the war of Al'Iz-taan, the Red Star's dreams of 'Internationalism' have faded. Chaos reigns, and the current leadership are almost powerless to stop their former vassal-states from destroying each other in bloody wars of independence. In this nightmare, with the lands of The Red Star on the verge of the Abyss, a group of heroes rises from the ashes of the past to save the lands of The Red Star."

Iron changes. With **Joe Quesada's** writing debut on *Iron Man* just out, Editor **Bobbie Chase** has confirmed that artist **Alitha Martinez** will provide pencils for a portion of Quesada's first story arc, spelling regular *Iron Man* artist **Sean Chen**. Martinez, Quesada's background assistant and penciller on *Iron Man* #1/2, will pencil half of *Iron Man* #28 and all of #29. Chen will return for #30, his final issue on the series.

Following that, Quesada will remain



as the regular *Iron Man* co-writer and will join writer **Frank Tieri** for his second story arc. Martinez will pencil #31-#32. Quesada and Tieri will write the series at least through the end of 2000.

Chase explained that she had been so impressed with Quesada's ideas for the title that she asked him to stay on, revising plans that would have had *Iron Man* turn into a *Legends of the Dark Knight*-format series in 2000, with different creative teams handling four-issue arcs. One of those arcs that had had longtime *Iron Man* fans salivating was the previously announced arc by **David**

(Continues on Page 12)

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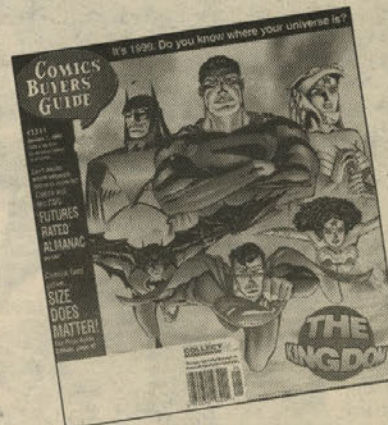
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775M2	7-3/4 x 10-3/4	Silver/Gold Comics - 1950's-70's	\$9.50	\$32.00	\$140.00
800M2	8 x 10-3/4	Gold Age Comics - 1940's-50's	\$10.00	\$33.00	\$145.00
825M2	8-1/4 x 10-3/4	Super Gold Age Comics	\$10.50	\$35.00	\$150.00
875M2	8-3/4 x 10-3/4	Large Comics, Mag. & Letter	\$10.75	\$36.00	\$155.00
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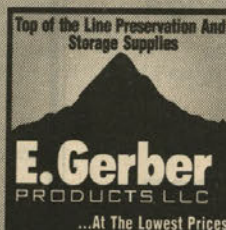
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700FB	7 x 10-3/8	Standard Comics - fits 725	\$10.00	\$32.00	\$140.00
750FB	7-1/2 x 10-1/2	Silver/Gold Comics - fits 775	\$10.50	\$35.00	\$150.00
758FB	7-5/8 x 10-1/2	Gold Age Comics - fits 800	\$11.25	\$37.00	\$160.00
778FB	7-7/8 x 10-1/2	Super Gold Age Comics - fits 825	\$12.00	\$39.00	\$170.00
825FB	8-1/4 x 10-3/4	Large Comics, Mag. & Letter	\$13.00	\$42.00	\$185.00
858FB	8-5/8 x 11-1/2	Standard Magazines	\$14.00	\$46.00	\$200.00
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SCOUTING

(From Page 10)

Michelinie and Bob Layton. Work on the story has already begun, and Chase confirmed that it would be released as a stand-alone special later this year.

More Wonder Woman changes. While DC has yet to name a regular *Wonder Woman* writer following the departure of **Eric Luke**, the company has confirmed that **Phil Jimenez** is in talks to co-write and draw the series for "about a year." While neither DC nor Jimenez offered further comment, the publisher did confirm that **Adam Hughes** would stay on as the series' cover artist.

Hampton joins Marvel Knights. Painter-penciller **Scott Hampton** has signed on as the artist for the yet-unnamed Marvel Knights fully painted *Black Widow* series that will serve as a sequel to last year's three-issue mini-series. The mini-series is written by **Devin Grayson** and **Greg Rucka** and will deal with a battle between the current *Black Widow* (Natasha Romanova) and Yelana, a young spy who sees herself as the next *Black Widow*.

"The story has two main themes: identity and salvation, neither of which can be defined normally when you're a spy," Grayson said. "Which is another way to talk about the story: What does it mean to be a spy? What does it mean to

never be able to fully trust anyone in your life — to never be able to let your guard down? And how would you teach someone that lesson, if part of what it all meant was their best chance for survival?"

"Greg and I are both interested in the ways in which vocation influences identity, especially in Natasha's line of work. Our culture has a tendency to glamorize the spy trade, but, in reality, it's nasty, bleak, and brutal work. It takes a toll. And this story is about that toll. Marvel readers know what it means to be a hero. But do they know what it means to be a spy?"

"Getting Scott just helps to reinforce the fact that Marvel Knights is determined to bring fans, not only the best comics in the industry, but the most artistic variety available," Joe Quesada said. "Scott adds an air of classiness that, for whatever reason, Jimmy and I seem to lack."

Grayson leaves Titans, Faerber joins. DC has confirmed that, along with co-writing *Titans* #17-20 with **Devin Grayson**, **Jay Faerber** will take over full writing of the series with #21.

"The sad fact is Devin will be leaving the series with #20," series Editor **Eddie Berganza** said. "It also marks the exit of one or two of the Titans, but that's all I'm saying..."

New series artist **Paul Pelletier** will

join Faerber with #21. **Phil Jimenez** is slated to join the series as the regular cover artist with #15.

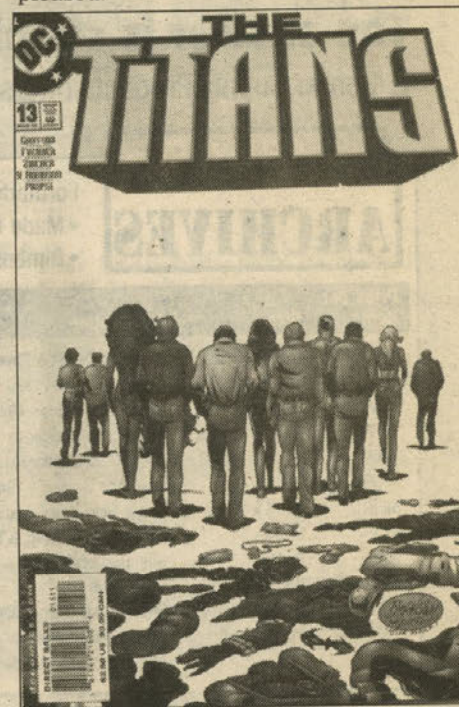
Grayson said of her exit, "I actually wish there were an easier way to just sort of take a month or two off from a monthly but, in this case, I think that might have hurt the momentum of the series, so the issue became getting some support for a little while, as my schedule became increasingly busy. Jay was an obvious and wonderful choice. We've been friends for a long time, he knows and loves the Titans as well as I do, and it was so much fun to collaborate — since it's a team title, there was some really nice synergy in having 'team writers,' so to speak.

"The response to #13 — the first Titans story Jay and I wrote together — was fantastic, and, as we were collaborating on #17-20, I started privately thinking about the idea of continuing the collaboration indefinitely. But my life continued to get busier, and Jay's enthusiasm for the series continued to grow, and eventually I went to Eddie to ask about the possibility of sort of 'turning the title over' to Jay.

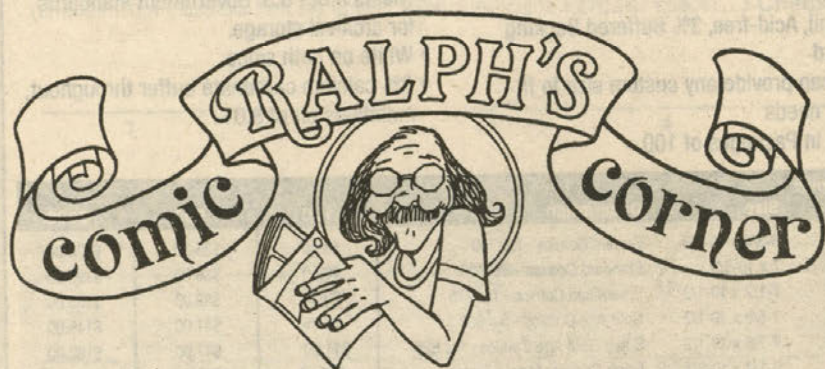
"I don't think I would have been happy leaving without a clear sense that the characters were in good hands, but I sort of feel like we have a really great arrangement now. The series will continue to benefit from the energy it deserves, I can turn my full attention to some other exciting projects that I'm

working on, and Jay and I — who would be likely to spend half our hanging-out time together discussing *The Titans* anyway, can now do so officially and even write the beer off on our tax returns!

"There are several ideas I didn't really get the chance to play through, but Jay's aware of them and has some great new ideas of his own, so I feel quite confident that readers are going to be pleased."



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Bob Theissen
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Just a quick note on an idea for a new column. I got the idea from the *Resale Report* on *Sub-Mariner* #1. Simply, a column on correct pronunciations of all matters comics-related. According to Bill Everett, I've been pronouncing *Sub-Mariner* wrong for more than four decades and would have continued to this day and into the future.

The column could even be called, "It's *Sub Mar-in-err*." You can work out the logistics.

[We actually did this several years ago; it may be time to resuscitate some of the information. For some reason, for example, the information that "David Michelinie" rhymes with "tickle my knee" pops into my head. Hey, gang, what words do *you* want to know how to pronounce?

Kurt Busiek probably holds the record for the most mispronunciations of his name at awards ceremonies. It's *Bew-sick*.]

Dennis Kininger
President

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I just wanted to thank you guys for the recent great article on *Hourman* in *CBG* #1367 and for the recent piece on "sleeper-hit" comics that not enough

people are reading. You should consider doing further pieces on other comics that are well done but neglected on the stands. Maybe promising titles like *Chase* and *Chronos* wouldn't have died a premature death, if they'd had a little more attention drawn to them.

It gets a little discouraging sometimes trying to follow a series you actually enjoy enough to collect on a monthly basis, only to have it get canned in under a year because it didn't become "hot" or popular fast enough to satisfy the publisher. Does anyone recall the wonderful *Justice Society of America* monthly series from roughly a decade ago? Terrific, fun, and entertaining art by the late Mike Parobeck. Snappy dialogue, fast, action-packed stories, and the series died after a paltry 10 issues because DC still perceived the JSA characters as too old and outdated, and little was done to promote the book.

As Scott Brick said in his *Hourman* article, any popular trend is seized upon and done to death. How many more comics featuring long-legged, willowy, buxom women are we going to have foisted at us? What's the count now? Two, three dozen? It sure seems like it.

How many times does Marvel plan on pointlessly revamping its characters? While DC is also guilty of staleness, at least it's a company trying new things and new directions with its characters and creating fresh concepts.

One of these fresh concepts happens

to be *Hourman*, which has been a consistent delight on comic stands cluttered with typical super-hero *sturm und drang*. I suppose what draws me to this title is that it's so damn funny and intelligent. First, writer Tom Peyer has accomplished the seemingly impossible and made Snapper Carr (easily one of the most annoying characters in comics) actually likable. Snapper's close friend is his highly intelligent and drop-dead-gorgeous ex-wife, Bethany, who proves that brains and beauty can work together.

While androids on a Pinocchio-like quest to find out what being human is all about is hardly an original idea, Peyer makes it work splendidly here. Once a near-omnipotent being in the *One Million* mini-series, *Hourman* is now a quiet and gentle being, continually befuddled by the complexities of the human condition.

Hourman is also tightly connected to the DC Universe and its glorious and oft-forgotten past. He's part of DC's new incarnation of the Justice Society of America. (Check out the new title; it's a winner!) He may be an android from the far future but he also has strong ties to the Golden Age *Hourman*, another of the series' special charms that makes the title work.

Artist Rags Morales is doing some of the best work of his career. Each issue is full of dazzling, lush, crisp, clean art that makes it easy on the eyes and

(Continues on Page 16)

By Chris Smigiliano

For Art's Sake



George Roussos

1915-2000

An artist, friend and mentor
has left the House...
but his laughter shall forever
echo throughout the hallways.



Oh, So?

From
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a joy to read. I've enjoyed Peyer's writing on many projects over the years, but he's truly shining here: honestly human and funny characters, realistic dialogue, deft and complicated plots that are also easy to follow and get into. *Hourman* does involve time travel, but Peyer utilizes this old chestnut in ways even I've never thought of. If you're genuinely looking for something new and different, don't let it slip by.

I'm inviting any interested reader to contact me and I will provide him or her with a complimentary copy of *Hourman*. If it's not your cup of tea, pass it on to a friend. *Hourman* is a series worth keeping on the stands, and every new reader counts.

(Do keep in mind that it was DC which initiated the Parobeck series (Aug 92-May 93) in the first place — and was and is a company trying to promote dozens of projects simultaneously. As you note, "it's a company trying new things and new directions with its characters and creating fresh concepts." So to an extent it's up to fans of a project to keep that project alive.

And you, for one, are putting your money where your advice is. Congratulations.]

Keith Yates

I saw on advertisement on page 13 of *Comics Buyer's Guide* #1371 that Comics Guaranty is now open and offering to grade and then seal a comic book into a protective holder.

The holder appears to be a clear plastic. Won't the assigned grade of the comic book change if the issue is left long enough in bright sunlight or near a lamp with a bright bulb? Sure, if a book is graded Mint, then left in the sun for 10 days, and now looks like a yellow banana, then it would be obvious there is a problem.

But, if I buy a comic book based on it strictly graded and sealed as Very Fine, how do I know the current owner didn't leave the book in his automobile by accident to toast in the sunlight, just enough to knock off some gloss or eye appeal which would now cause the book to grade a bit differently?

What if the comic book is dropped in the protective holder? What if the comic book in the holder is stepped on and picks up a new ding or two? Is the holder flexible? What if it is bent a bit and invites a new stress mark? Once again, I'm not talking about a major, obvious incident to the graded material, but something happening to the item in the holder that affects the grade enough for the assigned grade to be misleading and fool a collector with an untrained grading eye?

(The holder is rigid; if it was stepped on enough to damage the issue, the damage to the holder would be obvious. If the whole thing was placed for a couple of hours on a radiator or went through a flood — or the buyer simply wants to confirm the item's condition — he can arrange with the seller to have the material regraded. Or he can remove the material himself to check it, if he doesn't want to keep it in the CGC sealer, of course. (CGC does offer a discount on the resubmission for grading of an issue from an opened holder.)

By the way, in the case of the deterioration from that flood, the comic book may be in a better position to get an insurance company to pay for the damage if it's been graded prior to the flood.

In information provided to the submitter, the certification notice includes the information, "Extremes in light, temperature, moisture, vibration, temperature changes and other environmental hazards can contribute to the deterioration of a comic book sealed in a CGC holder. For maximum protection, keep your CGC certified comic books in an immobile, dark, temperature and humidity controlled area."

A collector with an untrained grading eye is not likely to be willing to spend thousands of dollars to depend on the high grading of a specific item. What often happens, on the other hand, in antique stores and online, is that an untrained seller and an untrained buyer will sell and buy material at a price which is inappropriate, going solely by price guides and the hope that the material is in a high grade.]

Dennis Yee

418 Camelback Rd.
Pleasant Hill, CA 94523

A big thank you to Mark Evanier for his article on Pat Boyette. If there was ever an underappreciated artist (by general fandom), he was it. I was fortunate enough to spend some

time with Pat a long time ago at the Dallas Fantasy Fair. He was a great guy but even I didn't know the extent of his achievements and his career until Evanier's article. He deserves as much acclaim as any other artist.

If you're looking for votes for John Lustig's work on *Last Kiss* to be a part of *CBG*, consider this a big aye! It'd be a welcome return.

I immensely enjoyed Craig Shutt's Silver Age valentines article. For the first time in my comics reading life, I envied Jimmy Olsen. If he's had any kind of meaningful relationship (heck, even a casual fling) with Supergirl, I wanna be like him!

Brad Walker

204 Pine Cone Circle
Arlington, TX 76011

On the cover: Danger Girl and Daredevil.

On the inside: Ms. Mystic and War of the Gods.

I'm disappointed.

I saw *CBG* #1372 at Titan Comics in Dallas and perused the cover. It made joking reference to *Daredevil*, *Jay & Silent Bob*, *Coventry*, *Gunsmith Cats*, *Danger Girl*, and *Battle Chaser*. That, and the blurb "An overdue look at some of the latest comics of all time! And what's keeping them?" had me excited. At the very least I expected a third-of-a-page sidebar for a status report on those six ("Jay & Silent Bob: It's dead, Jim.") and some others. (I'm still waiting for the 1963 *Giant* from Alan Moore.)

Well. My subscription copy came yesterday, and ...

No sidebar.

No mention of most of the late issues on the cover (except in Thomas Moudry's letter).

Instead, we get a roundtable of non-specific forces that might delay a book and what can be done to address this and yadda yadda yadda. The examples given are *War of the Gods*, *Camelot 3000*, and *Steranko's S.H.I.E.L.D.* In other words, series that are over and done with. (The one exception is *Ms. Mystic*, and really, is anyone holding their breath for that?)

I think I understand why you didn't create the status report I envisioned. It's possible that, when these late comics come out, the publishers will splurge on full-page ads in *CBG*. No matter what the verbiage, the real message will be, "It's finally here!" OK, you don't wish to offend them, I can understand

that, but, then, you shouldn't have said, "What's keeping them?" For all your examples, the correct question was, "What had kept them?" I feel your cover was misleading, and I am disappointed.

[As we brought the project together, the more we worked, the more tricky considerations came into play. Regarding your Alan Moore reference, for example (and not limiting the question to *Ms. Mystic*), do you really expect ever to see it? If something was permanently canceled — and keep in mind that *Ms. Mystic* #2 did come out — then it didn't qualify as a "late" project. If it never comes, it's not late.

Given that, it becomes more and more difficult to choose what the "latest" titles in comics history are. Harvey Comics' *Steve Canyon Comics* #6 (Dec 48) carried a house ad for *Steve Canyon Comics* #7, complete with cover. Subscribers to the title got as the next issue a copy of *Sad Sack* (appropriately enough) with an explanation. But (see the paragraph above) it shouldn't really be on a Top 10 in History list.

Readers who read the DC discussion should have come away with an extremely on-point impression of what it is that keeps late titles late. And why it is that even understanding the problem doesn't always provide methods of coping with it.]

[JMM: The cover design was generated separately and unrelated to the layout of the article; John Drury and I came up with a few names to play on and went with them. Actually, the "Cats" part in the cover gag referred to *Hepcats*, not *Gunsmith Cats*.

We also would've liked to see some feedback regarding some of the other titles involved, but, with the notable and much-appreciated exception of DC, no other publisher agreed to talk to the reporter on the subject. (So, obviously, there weren't visions of *mea culpa* ads in our eyes, either.) As for a list, we soon found internally there's no practical way of ranking them: With the older titles in particular, publishers just played too many games with cover dates.

To be honest, we set out to address the topic and found it a lot more complicated than we could fully address in the days and pages a single issue affords us. But we will certainly get another swing at it, since I fear the problem will still be with us.]

Randy M. Wadkins

Regarding Peter David's Feb. 25 *BID*:

A good example of David's point is the recent "Judgment Day" series by DC. Thanks to the Internet, it was revealed at least two months before the series began who it was who would become the new Spectre.

The storyline of the series was pretty mundane, and apparently the new Spectre revelation was the sole reason for the whole series. Reading the final, surprising issue elicited no surprise at all.

Twenty years ago, there would have been fan buzz for a whole year.

Paul Dale Roberts

Producer Manager
Jazma Universe Online!
5606 Moonlight Way
Elk Grove, CA 95758

Enjoyed John Lustig's "Last Kiss" material,
(Continues on Page 20)

Supernatural Law

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By Batton Lash

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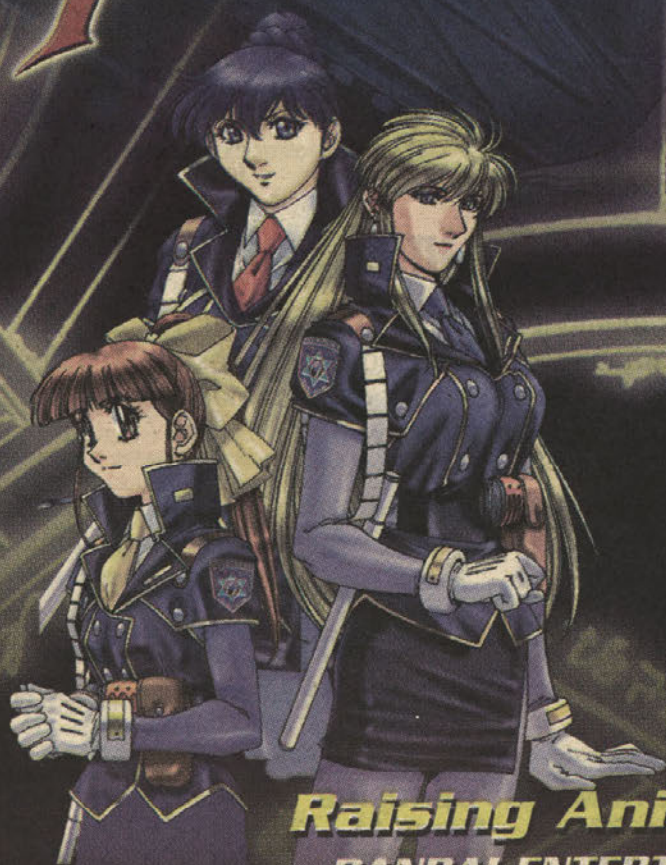
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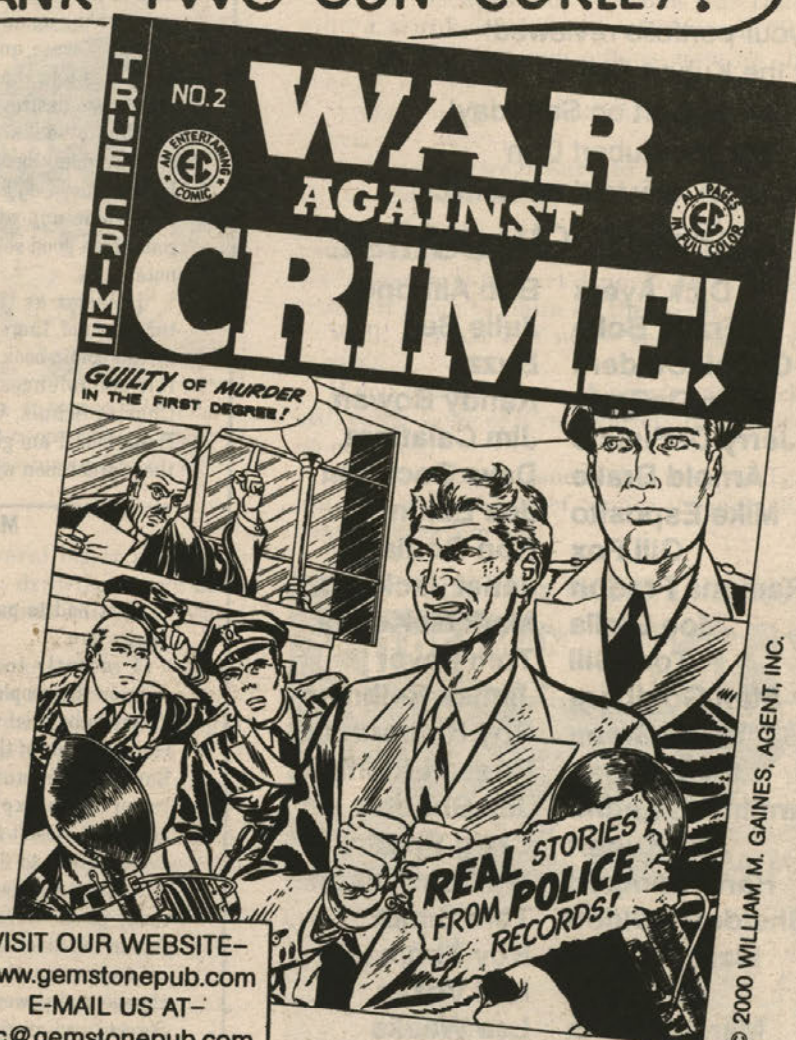


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Oh,
So?

From
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right in tune for Valentine's Day. In fact *CBG* #1371's cover was superb. If this issue had come out before Valentine's Day, I would have given it to my wife for Valentine's Day instead of flowers!

Where was I? Oh, yes, those old Charlton romance comics. The strips featured in this issue of *CBG* were quite enjoyable, when the lines had been changed to some good old humor. I could see myself forking out a few bucks for a comic book that went this route on those Charlton romances. I used to hate Charlton romances when I was growing up and still do.

I do have a question about Charlton; I was told that a fire at Charlton's warehouse destroyed many of its original comic books — that Charlton is missing many issues of its past titles. Is this true? I do hope that John Lustig does come out with a comic book; it could be a good seller. Now to a serious note.

It seems as though, every time I turn around, there is another great loss in the comic-book industry. My heartfelt condolences to the families of Charles Schulz, Gil Kane, and Mark Hanerfeld. I am glad that *CBG* honors these great men within its pages.

Michael W. Skidmore
3631 W. Eddy
Chicago, IL 60618

Just had to pass on this odd bit of comics lore.

I recently took an anthropology class on the people of the South Pacific. I'll try to be brief with the outline: New Guinea is one of the strangest places on Earth. The fractured, hard-to-travel interior made exploration difficult at best, so it wasn't until the 1930s that it even started to divulge its secrets. So in just the last two generations, the interior people have gone from the Stone Age to the Steel Age.

Just as in the comics, that much change and power can lead to troubles. Sorcery and magic play a large part for the New Guinea people, so, when Europeans started showing up with incredible weapons and what seemed like an endless supply of food and goods, it was just thought of as strong magic. One problem that has evolved with a money-based economy is that the well-paying jobs only lasted so long before the workers outnumbered the jobs, so a lot of the youth don't have the jobs and adventures that their older people have had.

"Rascals" have become a problem — gangs of youths who commit all kinds of crimes — but they have developed a certain mythology about them. Almost like a Robin Hood or Bonnie and Clyde,

the villagers like to talk about them — saying they rob crooked shop owners or attack the oppressive government and disappear without injury due to their magic.

What does this have to do with comic books? According to their beliefs, rascals get their powers by either the consumption of the corpse fluids of a black cat (for invisibility), of eating the liver of a dead human (for invulnerability against bullets), and/or through reading of a comic book!

How's that for an origin story? Comic books are frequently mentioned by villagers as the source of all rascal knowledge. Both comic books and the consumption of dead flesh are explicitly regarded as Satanic. Another source of magic is that you can buy it by writing to a mail-order catalog. Due to the rural villagers not trusting the government, the rascals have most people's support. If a church or store is attacked, the people justify it by saying they must have been cheating people — until something horrible hits too close to home.

And some people thought comics in America influenced our youth too much! I wonder if Wertham mentioned this in *Seduction of the Innocent*.

Information here was found in an article by Don Kulick titled "Heroes from Hell." It was printed in *Anthropology Today* in 1992.

Cary Coatney
6358 Bellingham Ave.

North Hollywood, CA 91606

I always look at Gil Kane as one of the friendly giants of the industry. He was always one of my favorite artists as a kid when I first became immersed in collecting, especially when I started reading *Amazing Spider-Man* in the early '70s. (The non-Coded Spider-Man and Green Goblin drug issues spring to mind.)

I remember trying my hand in becoming the entrepreneur of paper routes (I once had four different routes running simultaneously, mostly afternoon papers), and there was an afternoon paper in Bergen County, N.J., that I was excited about that carried both *The Phantom* and Kane's *Star Hawks* newspaper strip. I would always have my head buried in the comics section while tossing that paper door to door. Kane had a unique approach to the comic-strip format. He drew panels in triangular shapes in the same way he would format a comic-book page — brilliant stuff. I would stare it for hours. Eventually, the paper stopped carrying the strip. I don't know whether it required special handling; it was usually printed in wider dimension than the other strips or it gave way to Al Williamson's *Star Wars* strip — or was it vice versa?

On meeting Kane in person, I was astonished to discover that he looked a lot like the figures he drew — tall and

gaunt — you could practically see the man in his work. I can't believe that it's almost two years ago that I once shared pizza and pastries with this man at a CAPS meeting I attended while applying for membership. He had made a surprise appearance and talked for a full hour encompassing the entire gamut of his career. It was as though a dean or a discoverer of a modern miracle had stepped in the room: You couldn't hear a pin drop — we were all so attuned to his wavelength.

Now that frequency has, sadly, switched itself off.

The members of H.E.A.T.

Hal's Emerald Advancement Team

The news of Gil Kane's death was brought to us almost immediately. We learned of his passing from our computer screens and through phone calls from friends.

For the next several days we used and continue to use these same tools of communication to share our thoughts, our memories, and our sadness on the loss of this great man.

As a group of comics fans, Green Lantern fans and friends, we regularly gather to discuss this hobby we hold so dear. But this day was different. From across the country — in fact, from across the globe — our members shared and reminisced about a man many of us had never met. Yet it seems we knew him so very well, when, in reality, it was he who knew us, his fans, so well.

His work never failed to amaze us — and amazes us still. His Green Lantern is forever etched in our minds as the definitive Green Lantern. Gil Kane's work transcends any debate, bringing any and all opinions together in agreement: that this was a great, great man. He will be missed by all.

Our thoughts, prayers, and good wishes go out to Gil Kane, those he loved, and those who loved him. As a group, our official statement regarding the life and death of this giant of a man is a simple: "Thank you."

Would that we could be there, when Gil strides up to God and says, "My boy ..."

Weldon Adams

I would like to call attention to the wonderful *Starship Troopers* CGI show running on the UPN network. It feels like a half-step between the movie and the book. I think they have done Robert Heinlein proud.

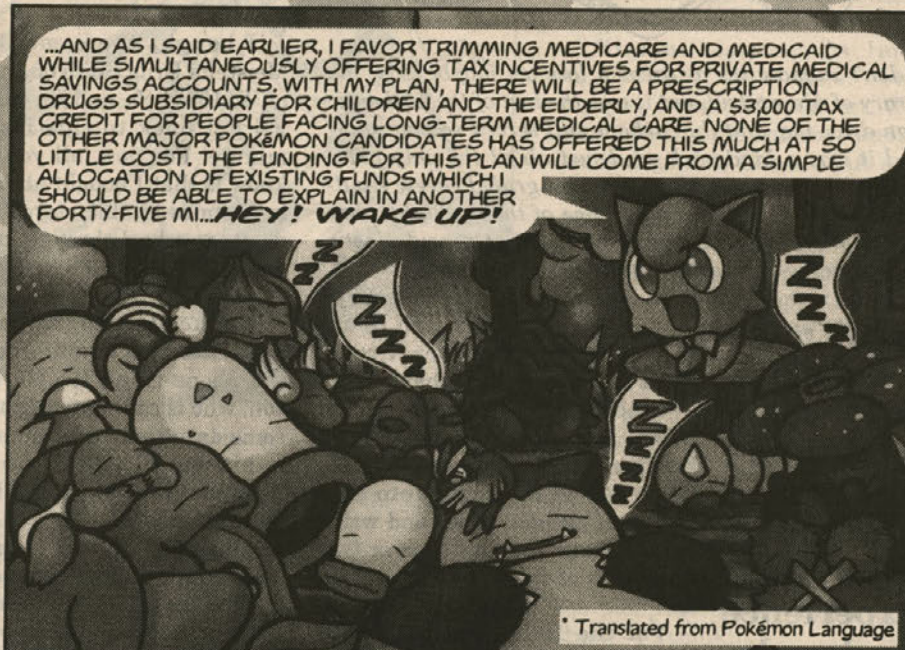
As an extra special bonus for old-time "comics people," I have seen a couple of notable names in the credits. Nick Cuti was doing backgrounds in the earlier ones, and Cary Bates has written an episode.

There is also a great website that has a schedule, an episode guide, and local stations listed: www.roughneckchronicles.com

Well-Done sez: Check it out!

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And I don't suppose it's as great a loss as, maybe, say, the Great Library of Alexandria, but it was the last of the authentic Deco design drive-ins, and the carhops still served you on roller skates, and it was a landmark, and just about the only place left in the city where you could get a decent grilled cheese sandwich pressed very flat on the grill by one of those weights they used to use, made with real cheese and not that rancid plastic they cut into squares and call it "cheese foot."

— Harlan Ellison, "Paladin of the Lost Hour"

"I had no more idea what new comics would be there than I had that I would be writing about the experience four decades later."

Things come together. I can't put it any clearer than that.

I look at the schedule which CBG Projects Editor Brent Frankenhoff sends me and I think, "Hey, it'd be fun to tie into this 'March of Comics' series and write about a favorite comic book or two from each of the five decades listed."

For the 1950s, the DC comic book that immediately pops into my head is *Detective Comics* #273 (Nov 1959), which featured one of the best Batman stories of all

time: "The Secret of the Dragon Society." As vivid as the day I bought it, I can "see" the cover of the issue:

The cavern is lit by a single torch. The Dragons are sitting around a gray conference table, reports in front of them, wearing the fearsome masks and tunics of their secret society. Dragon Two is pulling the mask off Dragon One: "You were right, Chief! It's Batman!"

I bought the comic book at Meister's Drug Store on the corner of W. 105th St. and St. Mark Ave. I'll get back to this issue in a minute. For now, all you need to know is that I bought almost all of my comics at this store from elementary school through my junior year of high school.

I'm heading to the basement to locate this comic book when the phone rings. It's Harlan Ellison, who is calling to rag on me for some darn thing or another, which is his way of telling me that he loves me. We have a sick but happy relationship.

Our conversation is enjoyable but tinged with sadness. Some good folks have left us recently. Some you knew. Some you didn't. You probably knew of writer A.E. van Vogt. You probably didn't know about Bill Dignin, who, with Harlan, formed a science-fiction club when they were teens. (*The Harlan Ellison Hornbook*, published by Penzler Books in 1990, carries a dedication to Dignin ... "whose camaraderie stretches back through thirty-eight years to days of youth in Cleveland.")

Loss is part of life, but it still hurts. I'm thinking about that after Harlan and I say goodbye and I resume my journey to the basement. Along the way, I stop by a bookcase and pull out *Angry Candy* (Houghton Mifflin, 1988) and reread enough of "Paladin of the Lost Hour" to make sure I'm remembering the gist of the above quote accurately.

Meister's Drug Store was not a landmark in anything other than a personal sense. I went there at least twice a week for over 10 years, more than half of them before I discovered comics fandom. It was a time before *The Comic Reader* and *Newfangles* offered comics fans tantalizing smidgins of news about upcoming comics ... before specialty shops made getting new comics so easy ... before you could find out practically — it sometimes seems — everything about what was going to happen in the next issues of your favorites by flipping through

Previews. When I rode my bicycle there — in the fall of 1959 — I had no more idea what new comics would be there than I had that I would be writing about the experience four decades later and on, of all things, a honest-to-gosh computer!

I hadn't seen the cover in a fan magazine. I didn't know that Batman would be battling a gang so cunning that even he despaired, albeit momentarily, that they could be stopped. I didn't know Roy Raymond, TV Detective, would be facing "The Plunderers from Pluto." I didn't know the life of John Jones, Manhunter from Mars, was about to change forever.

This is where we activate the **spoiler warnings**, because I know I'll get so excited in telling you about *Detective* #273 that I'll also be revealing the endings of the stories. My nostalgic highway is your literary minefield.

The Dragon Society was a small band of master criminals: five members operating in four different cities. Their underlings had no idea who their bosses were; they were summoned by telephone as needed for this robbery or that. The ill-gotten gains were moved from city to city to make it that much more difficult for the law to track the organization.

These crooks were smart cookies. They always seemed to be a whole bunch of steps ahead of Batman and the police. But, despite The Bat's fleeting crisis of confidence, neither he nor the police ever gave up. They kept gnawing at the case, following up leads, and eventually brought the Society down.

I think what makes this tale one of my favorites are the roles played by characters other than Batman.

Commissioner Gordon is at his inspirational best, as he addresses the graduates of the Gotham City Police Academy. A bound and gagged security guard struggles to reach an alarm and, by succeeding, alerts Batman and Robin to a robbery in progress. A worried housewife and mother cautions her policeman husband to be careful, if he has a run-in with the Dragon Society. Another patrolman puts together the clues that ultimately lead to the Society's capture.

The story ends with the graduates taking up their duties as the protectors of the city. They know the perils they face but they are also confident that, as long as they do not give up, they can win the battle against crime.

One thin dime bought a lot of comic book in 1959. Out of the 32 interior pages in this issue of *Detective Comics*, only one and a half of them were outside advertising. There were a couple of pages of DC house ads, but, back then, I found those as exciting as the rest of the issue.

For example, the above Batman story ran 11 and two-thirds pages, but that final page had a pitch for the then-current *Batman*, which I bought on my next trip to the drug store. I would have also bought *Showcase* #23, which featured the second appearance of Green Lantern and which rated a full-page ad, but I never saw it at Meister's. In fact, I don't recall seeing any of GL's *Showcase* appearances there, though, once the hero received his own series, the store rarely missed an issue.

There were two more one-third-page house ads at the end of the Roy Raymond and John Jones stories. The first was for an issue of *Tomahawk* ("The Golden Arrow of Doom"), which I have never seen or read. The second was for issues of *Strange Adventures* ("The Hand from Beyond"), *My Greatest Adventure* ("I Stole the Space Beast"), and *House of Secrets* ("Menace of the Alien Ape"), which I saw but couldn't buy. Torn between comic books and baseball cards, I had to make tough decisions back then.

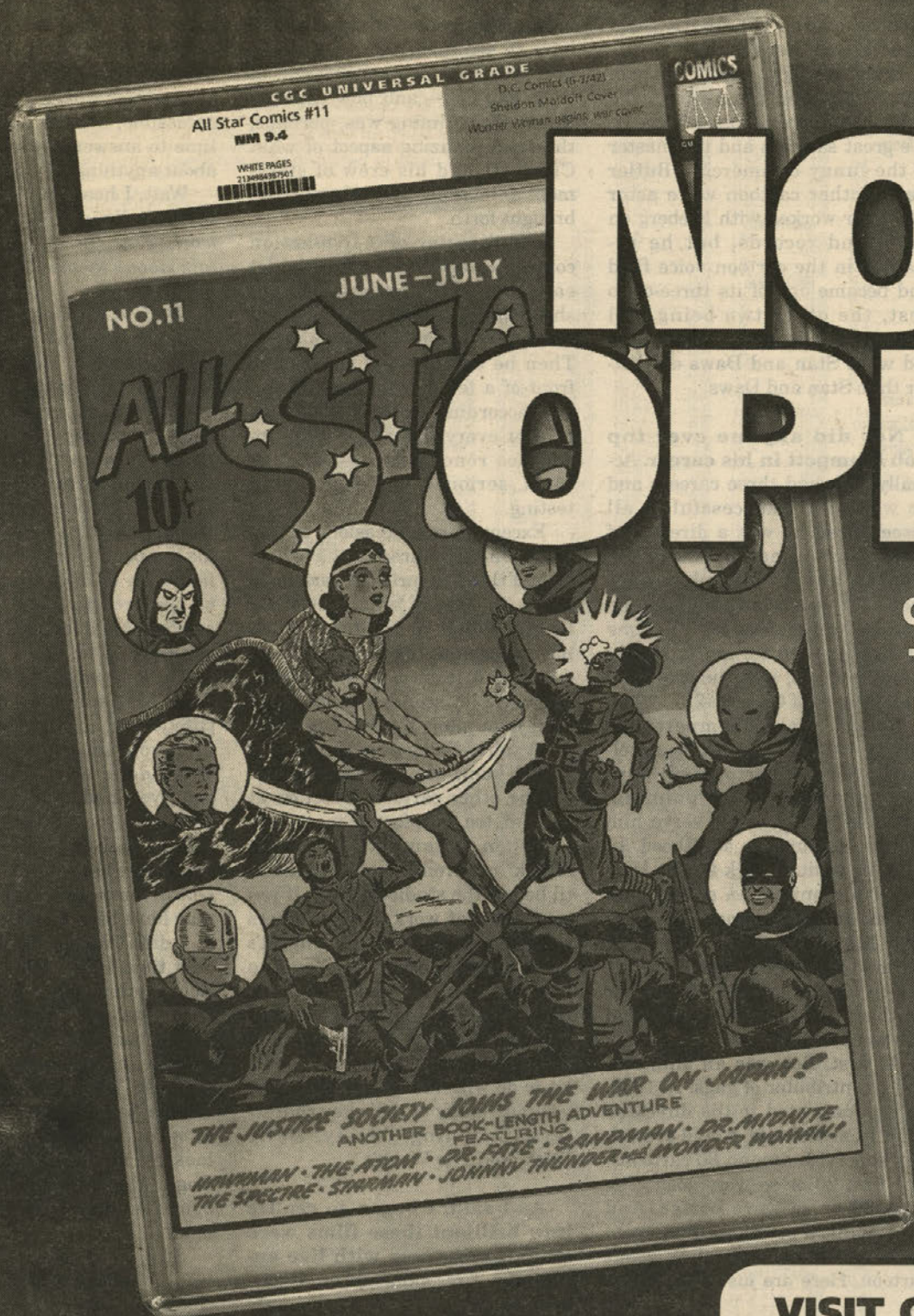
Although Roy Raymond was never one of my favorites, it never occurred to me that he would ever not be in *Detective Comics*. The stories were always readable, the clues to whatever mystery he was investigating were generally fair — and sometimes interesting enough that I would reread a story to see how he spotted them — and there was something about Ruben Moreira's art that I liked.

Looking over "The Plunderers from Pluto" today, I can recognize that these tales shared a certain artistic sensibility with those drawn by Bob Brown in *Challengers of the Unknown* — Brown was and remains a favorite of mine — and that Roy's secretary Karen was a darned attractive woman, which was something I did notice at the time. I may have only been 8, but I was also Italian.

Filler pages were a regular feature of DC comics in the late 1950s. Cartoonist Henry Boltinoff contributed "Warden Willis" and "Casey the Cop" gags to *Detective* #273. "New Stars for Old Glory" was a single-page history of the American flag, just after Alaska became our 49th state and just before Hawaii became our 50th

(Continues on Page 26)





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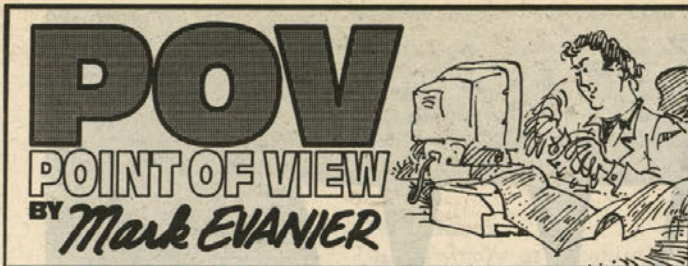
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On Feb. 28, 1949, a puppet show called *Time for Beany* made its debut on KTLA, channel 5 in Los Angeles. It was instantly one of the best shows on television.

"Bob Clampett had three careers and he was wildly successful in all three."
— Mark Evanier



That is not much of a compliment, given how little was on television in 1949. KTLA only broadcast a few hours per day, and most shows looked like what you and I might throw together with a budget of \$12, an empty garage, and the security camera from a 7-Eleven store. But over the next few years, TV rapidly improved, and *Time for Beany* remained one of the best shows on television.

It was that rarest, most elusive of creatures: a kids' show that adults enjoyed watching — and not just any adults. Among its declared fans were Groucho Marx, Albert Einstein, and the kid who would grow up to be Frank Zappa. (Allegedly, Einstein once cut short a high-level meeting on quantum molecular mechanics by announcing, "Excuse me, gentlemen, but it's *Time for Beany!*")

If you're going to do a show for no money and attract that kind of audience, you'd better be damned clever. *Time for Beany* was damned clever. Actually, there were many clever folks involved in its production, but its producer-creator and its two performers were three of the cleverest humans ever in show business. They were, respectively, Bob Clampett, Stan Freberg, and Daws Butler.

Time for Beany was my pre-natal favorite. That is almost not a joke: My mother watched it every night when she was pregnant with me. She says she liked thinking that the kid inside her was somehow hearing or absorbing all its brilliant silliness. Not long after I was born in 1952, I became, I'm told, an avid watcher of the show. I, of course, have no memory of this but I'll bet the sound was a lot better outside the womb.

There's a theory that the personality of a child can be nurtured and steered by directing certain kinds of music toward the belly of an expectant mother. I have no idea if there's even a morsel of truth to this notion. I will only note that, in all my life, I have never felt closer to the work of any creative talents than

to the individual and collective outputs of Bob Clampett, Stan Freberg, and Daws Butler.

Freberg was a former cartoon voice artist and radio actor who went on to become one of America's great satirists and the master of the funny commercial. Butler was another cartoon voice actor who later worked with Freberg on radio and records, but he remained in the cartoon voice field and became one of its three-or-so best, the other two being Mel Blanc and June Foray. No one ever did what Stan and Daws did better than Stan and Daws.

Nor did anyone ever top Bob Clampett in his career. Actually, Bob had three careers and he was wildly successful in all three. First, he was a director of theatrical animation. Later, he created and produced puppet shows for television. Still later, he produced animation for TV. *Time for Beany*, with its myriad early Emmy awards, was the crowning achievement of Career #2.

Robert "Bob" Clampett was born in 1913. As a youth, he developed a love of cartooning, puppetry and near-lethal punning: three skills that would serve him well in his putative adulthood. In 1931, he went to work for the Harman-Ising animation studio, just in time to help animate the very first Merrie Melodies cartoon. Harman-Ising soon passed the series on to what became the Warner Brothers cartoon department, and Bob went with it.

At first, Bob was an animator and a contributor of gags. In 1936, he was promoted to the director's chair from which he would eventually supervise around 80 cartoons. The first 20 or so were good. The next 20 or so were better. And then he hit a streak and began to make great cartoon after great cartoon. Here are just a few titles ...

"Porky in Wackyland." "Tin Pan Alley Cats." "A Tale of Two Kitties." "Bugs Bunny Gets the Boid." "Horton Hatches the Egg." "Kitty Kornered." "A Corny Concerto." "An Itch in Time." "Falling Hare." "Baby Bottleneck." "Wabbit Twouble." "Coal Black and de Sebben Dwarfs." And my favorite, "The Great Piggy Bank Robbery."

If Bob had done nothing else but these films, we would still be hailing him as one of the all-time greats. I watched them on TV as a kid and thought they were very funny. But I didn't know how *very* funny until I saw them with an audience.

Theatrical cartoons were made to be viewed, not alone at home on

a little box, but on a big screen with lotsa people all around. You have to see them that way to appreciate how hilarious some of them can be — and how expertly timed. That timing was, perhaps, the most amazing aspect of what Clampett and his crew of storymen, animators, and other artists brought forth.

The director of a live-action comedy can overshoot a little: let each scene run a bit long, perhaps shoot some alternate versions and some "coverage" (extra shots). Then he can preview the film in front of a few live gatherings and edit according to their reactions. Almost every live-action film undergoes renovations — some of them, serious — after audience testing.

Except on rare occasions at Disney, animation directors have never had those luxuries. A cartoon is made to pretty much its final length. When you edit, you don't have alternate takes or the same scene shot from different angles. You can't let scenes run long and then trim later. You have to know what you're doing from the start.

Bob knew what he was doing.

The other cartoon directors at WB did, too, but, for the most part, later on. Clampett's "golden streak" ran from roughly 1942 until he left the studio in 1946. If you compare that work to what others were concurrently outputting, it's even more impressive. You can also see that Bob had a lot to do with establishing what we now know as the style and standard of Warner Brothers cartoons — and a lot to do with launching and/or developing many of their key characters, including Tweety, Daffy Duck, and The Wabbit.

As I said, I began to realize how brilliant these films were when I saw them with live audiences. I recommend the experience to those of you who've only watched them on your 19" Trinitrons.

That's a downside of the home video revolution. There used to be many more cartoon festivals, since they were just about the only place one could see classic animation. In the late '60s and early '70s, it seemed as if there was one every week somewhere. I recall some glorious evenings, crammed into ancient theaters and auditoriums, sharing with friends and strangers, glorious laughter and a thrilling sense of discovery.

And there was another bonus: It was at one such festival around 1970 that I got to meet Bob Clampett. I don't recall what I said to him but I guarantee you that it

was gushy and filled with gratitude — and that Bob was humble, appreciative, and disarmingly friendly. That was the way he was, always and with everyone: utterly accessible, always willing to take time to answer anyone's questions about anything he'd done.

Wait. I hear skepticism: *OK, so the guy liked to talk about his work. Fine. Lots of people love to talk about themselves. What's the big deal?*

Well, with Bob, the big deal was that he didn't just love to talk about his work. He even more enjoyed talking about *your* work.

Bob would gladly spend an hour answering your questions, no matter how geeky. He'd discourse on Warner Brothers cartoons or *Time for Beany* or *Thunderbolt the Wondercolt* (that was another of his puppet shows) or anything else he'd seen or done. But you had to be prepared to spend an hour answering his questions about what you were up to.

He was genuinely fascinated by what his fans were doing, what they were accomplishing. He'd give you an autograph, but, if you'd done anything you could sign, you had to give one to him. He'd give you all the wisdom and info he had to give — which was considerable — but you had to share yours, however little there may have been of either.

I didn't have a lot to offer. The only time I ever felt I was telling Bob anything he didn't know was once when we sat together, whispering back and forth, throughout a screening of *Beyond the Valley of the Dolls*. I was explaining obscure cinema "in" jokes and even murkier sexual imagery, while Bob kept looking at me like Russ Meyer, Roger Ebert, and I had all conspired to drive him mad, simply mad.

Still, away from that movie, he was a wonderful fount of information and inspiration. If you ever got to meet Bob — we lost him, sadly, back in '84 — you know all this. And, if you never got that opportunity — well, I'm sorry you never had that pleasure, because it was one. I can, however, suggest the next best thing ...

All of this has been leading up to an unabashed plug for what's easily the best thing I've seen released on DVD — and it's only on DVD, not videotape. If you don't have a DVD player yet, *Bob Clampett's Beany and Cecil — The Special Edition* is reason enough to purchase one.

It's a new release from Image that, at first glance, appears to (Continues on Page 26)

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5 F 150	14 VG 50	11 NM 125	19 F 38	17 VF 53	31 F 30	57 VF 75	34 F + 70	23 F 93
6 VF 259	15 VF rs 50	9 F 73	20 F 38	18 VF 53	32 F 30	58 VF 75	35 F + 70	24 F 93
22 F 60	7 F + 149	9 F 66	21 F 38	19 VF 53	33 F 30	59 VF 75	36 F + 70	25 F 93
5 VG 20	9 VF rs 195	10 F 66	22 F 38	20 VF 53	34 F 30	60 VF 75	37 F + 70	26 F 93
6 F 160	11 VF 168	11 F 66	23 F 38	21 VF 53	35 F 30	61 VF 75	38 F + 70	27 F 93
11 VG + 130	17 VF rs 270	12 F 66	24 F 38	22 VF 53	36 F 30	62 VF 75	39 F + 70	28 F 93
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1 VG 23	13 VF 50	16 F 66	28 F 38	26 VF 53	40 F 30	66 VF 75	43 F + 70	32 F 93
4 VF 66	5 VF 230	17 F 66	29 F 38	27 VF 53	41 F 30	67 VF 75	44 F + 70	33 F 93
2 VF 59	20 VF 216	18 F 66	30 F 38	28 VF 53	42 F 30	68 VF 75	45 F + 70	34 F 93
5 F 28	Weirld Science	19 F 66	31 F 38	29 VF 53	43 F 30	69 VF 75	46 F + 70	35 F 93
4 F 25	23 VF 177	20 F 66	32 F 38	30 VF 53	44 F 30	70 VF 75	47 F + 70	36 F 93
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26 VG 80	1 VF 51 640	28 F 66	40 F 38	38 VF 53	52 F 30	78 VF 75	55 F + 70	44 F 93
36 VG + 90	Fighting	29 F 66	41 F 38	39 VF 53	53 F 30	79 VF 75	56 F + 70	45 F 93
41 F 100	Davy Crockett	30 F 66	42 F 38	40 VF 53	54 F 30	80 VF 75	57 F + 70	46 F 93
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Point of View

From
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feature just cartoons from the 1962 *Beany and Cecil* cartoon series. And it does — a dozen of the best, splendidly transferred anew from the 35mm negatives.

That alone would be worth the \$29.99 retail price (Amazon-dot-com has it for \$23.99) but that's just the beginning. The disc is a loving and thorough overview of the incredible careers of Bob Clampett.

There are also four full episodes of the *Time for Beany* puppet show and samples of Bob's other TV shows. There's also a gallery with hundreds of still images of Beany and Cecil merchandise, publicity photos, and backstage glimpses, plus hours of audio interviews with Clampett, Freberg, and another performer on the puppet show, Walker Edmiston. You even get an audio recording of an actual *Beany and Cecil* story session.

(Another of the great things about Bob was that he saved *everything*! A bunch of us were at his house one night, watching his old cartoons. Following "Russian Rhapsody," which he'd made in 1944, one of them asked Bob how a certain effect had been accomplished. Bob said, "Just a second," disappeared into the next room, and returned with the actual cels and background paintings for that scene, so he could explain in full.)

So doesn't this new DVD release sound that terrific? Doesn't all that make it a must-have? Well, as they say on the infomercials: *Wait! There's more!*

Also included are a dozen or so samplings of Bob's "lost work": pilots, test films, and/or audio tracks from projects that, till now, never saw the light of day. If that doesn't sell you on your purchase, nothing will, so I'll just shut up,

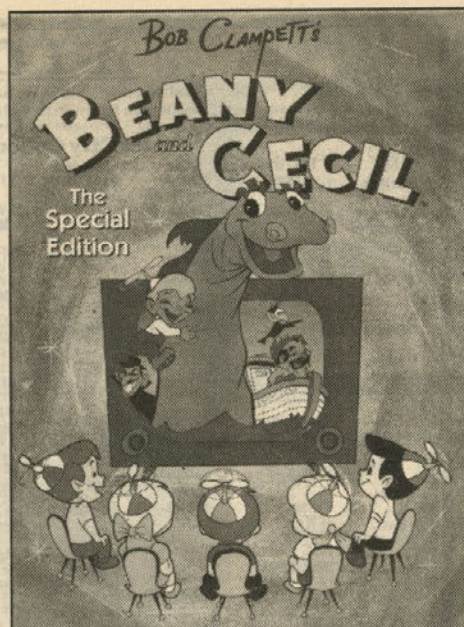
— That is, after I mention that it was all lovingly assembled by Robert Clampett Jr., doubtlessly with an assist from the lovely and charming Sody Clampett, who was the spouse of Bob Senior. Fine job, Clampetts!

To those who are DVDless and pondering the purchase of a player, this is a splendid example of how DVD is better than plain ol' videotape or even laserdisc. It's not just the video quality; it's all the extras and the interactive menu that allows one to access them directly. You get almost four hours of goodies on this disc, and everything is a goody.

If they could figure a way to include a big, raucous live audience in the package, it would be perfect.

The plugging completed, I'll close with one of my favorite memories of Bob ...

It was at one of those animation festivals I mentioned earlier — one I'd helped program — held in a big conference room (not an auditorium). This was after I'd gotten to know Bob and we were stand-



ing together in the back, as a packed house was roaring at "A Gruesome Twosome," which was one of the early Tweety cartoons, made during World War II.

During those fun years, many cities staged blackout drills, during which everyone had to extinguish or cover every bulb or candle in their home. Air raid wardens would prowl the street and issue warnings, if they saw the slightest flicker of luminosity. It became a catchphrase of sorts to yell, "Turn out that light!"

At the end of "A Gruesome Twosome," Tweety is presiding over a blackout and the last line of the cartoon is him screaming, "Turn out that light!" Just before we got to it, Bob motioned to the light switch near me and whispered, "We could do a funny gag here. Turn on the light in the room just before Tweety yells, 'Turn out that light!'"

If Bob had asked me to leap out the window, I might have done so — but this request seemed wrong somehow. I whispered back, "This cartoon is too funny as it is. It doesn't need any extra jokes."

Bob smiled, "You're right," so I didn't do it.

At the end of the film, there was huge applause for it and all the Clampett masterworks that had preceded it that evening. Bob was mobbed by admirers, but later, when we were alone, I tried to explain to him why I'd overruled his suggestion: "See, I wanted the audience to experience the film the way you made it and —"

He interrupted. "No, you were right. That's a problem I have sometimes. I'm always looking for that extra gag."

Get this: Here's a man, hailed as one of the all-time greats in his field, watching people convulsed in laughter at his work. And he's still trying to improve on a cartoon he made in 1945.

I think that was the secret of Bob's success. He was always looking for that extra gag. "Too funny" was never enough.

Mark Evanier gets his mail at PMB 303, 363 S. Fairfax Ave., Los Angeles, CA 90036, and on the 'net at me@evanier.com.

Tony's Tips

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state.

"Man without Fingerprints" was an unnerving one-pager about a criminal going to great lengths to disguise his identity, only to be thwarted by the FBI. And, of course, there was the usual text piece — in this case, "Vengeful Intruder" — which was necessary to fulfill some postal regulation. Would you believe the first time I read this story was just before I sat down to write this column? As a kid, I knew better than to waste my time.

That brings us to "The Unmasking of J'onn J'onzz," an important story in the early career of The Martian Manhunter. Drawn by Joe Certa and most likely written by Jack Miller, this came as a real surprise to me and, I'm sure, most of the other readers back then, representing, as it did, a major change in the *status quo* of the character and series.

Prior to this series, J'onzz had kept his presence on Earth a secret. His shape-changing power allowed him to adopt the guise of police detective John Jones. His invisibility power made it easy for him to use his other abilities without people catching on that a Martian walked among them.

Comes B'rett, an escaped criminal from Mars whose ability to use his powers while invisible has been removed by the authorities back home.

J'onzz's attempts to capture B'rett secretly are foiled, when the villain exposes our hero to the same chemical used on him. Faced with the choice of keeping his presence secret or protecting his fellow officers, J'onzz does not hesitate. Six panels later, B'rett is riding a rocket back to the Martian hoosegow. One panel after that, the police chief is shaking

J'onzz' hand and welcoming him to our planet.

In future issues, The Manhunter would get his own "Lois Lane" and the requisite "gotta protect my secret identity" stories. But, at the end of this story, I was excited, surprised, and thinking, "Oh, wow! This changes everything!"

Digression. Was it just me — and I'm speaking to those of my contemporaries not already enfeebled by too many decades of reading comic books — or did editors like these "secret identity" stories a heck of a lot more than we readers ever did? If you added them up, I'm guessing they'd number in the mid-to-high hundreds. I'm just glad Jerry Springer wasn't around back then.

"Well, Superman, you know that we've brought you here because Lois wants to tell you about something she's discovered — and she thought it would be best, if she told you in front of our audience and millions of home viewers ..."

On the other hand, if Springer had been doing his show in the 1950s and 1960s, it would more likely be Jimmy Olsen with a secret or three to reveal to his pal. End of digression.

Loss is a part of life. I accept that. But I can't help but believe we can minimize some kinds of loss — notably, the forfeiture of the surprise and wonder with which a comics fan used to be able to read new comics. Considering those comics now cost 20 or 30 times what they did in 1959, the publishers owe their customers at least that much.

Those publishers have been doing the hard sell for two decades to ever-diminishing returns. I think it's high time they tried a different and more long-term approach.

I'll be back next week with a look at — surprise — one of my favorite comic books of the 1960s. See you then.

Comments on or review items for this column should be sent to: Tony's Tips, P.O. Box 1502, Medina, OH 44258. You can also e-mail Tony at: tony@wf-comics.com.



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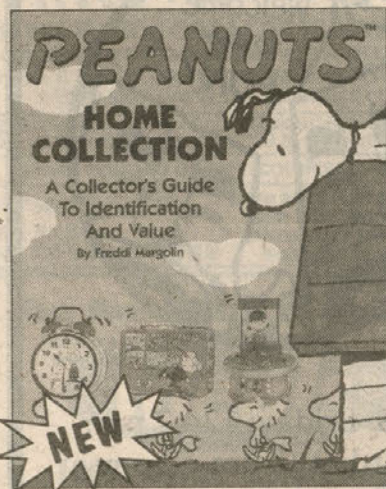
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Collector's Guide to Identification and Value
by Freddi Margolin
Room by room, this colorful book takes the collector through a typical home, with relevant collectibles presented in the rooms where they might customarily be

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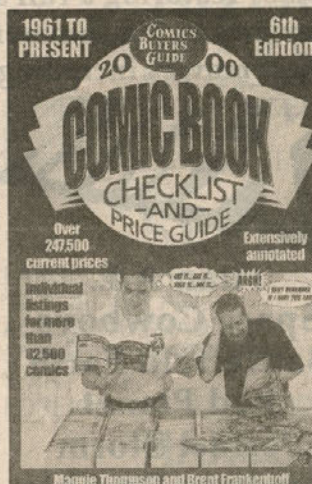


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Zoinks! Do you remember all of the Saturday morning kids' programs? This encyclopedia of 1960s to 1980s kids' show collectibles will certainly refresh your memory. If you're already a

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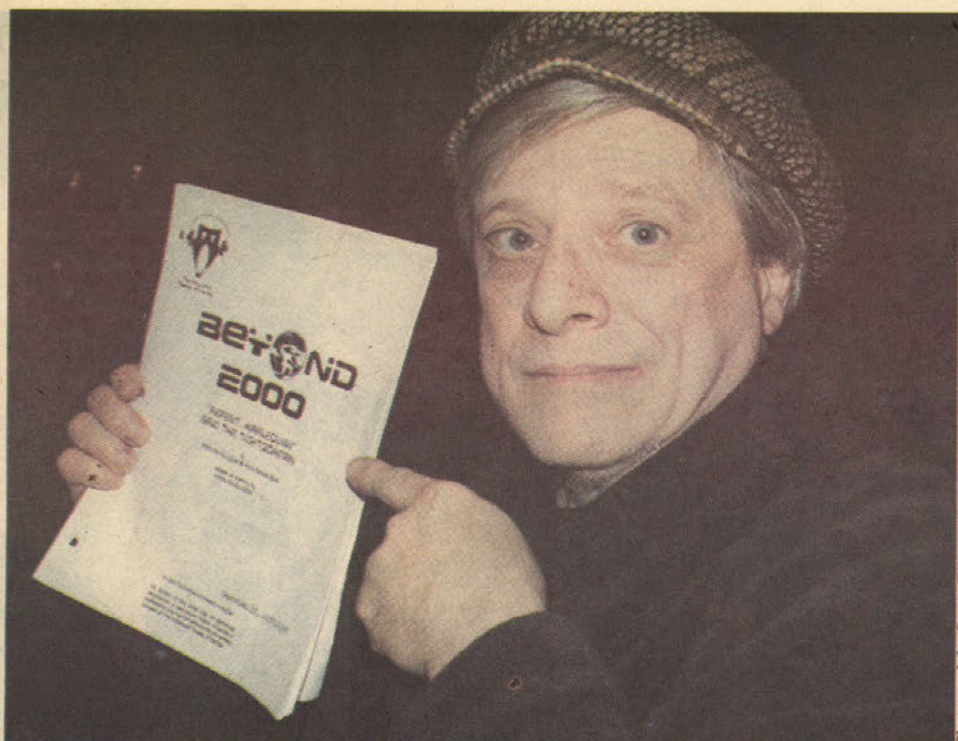
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Voice artist and award-winning writer Harlan Ellison has been providing introductions and postscripts for *Beyond 2000*, a series of 26 one-hour dramatic interpretations of works of fantasy and science fiction for radio, including Ellison's own "Repent Harlequin! Said the Ticktockman." Featured in that cast are Robin Williams as *The Harlequin* and producer Stefan Rudnicki as *The Ticktockman*. The series, airing on NPR stations across the country, is the first major attempt at a top-of-the-line dramatic series of fictions in the genre of the imaginative since the late 1940s/early 1950s, with *Dimension X* and *X-Minus 1*. They will later be released by Dove Audio/New-Star Media. The series is eligible for the Hugo and Nebula Awards, among others, in the category of dramatic presentation.

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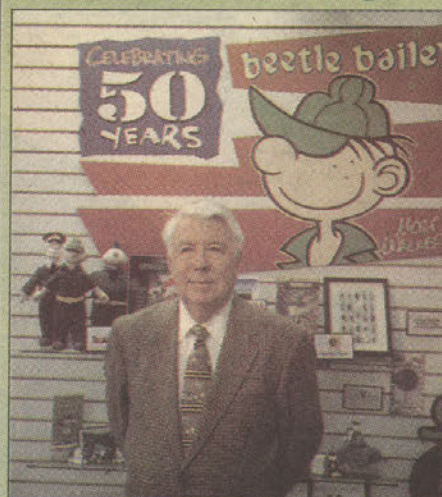


Two series of 1/4th scale die-cast cars featuring *Playboy* centerfolds will be produced this year by Playing Mantis. Available through Diamond Comic Distributors, the Celebrity Car Series features celebrities or Playmates who have gone on to become celebrities. These include Pamela Anderson (shown), Jenny McCarthy, and Carmen Electra.

The Playmate of the Month Series will feature the Playmate of the Month for each month of 2000, starting with January's Millennium Playmates. Neither series contains nudity on the car or packaging, and each car comes packaged with a mini-centerfold trading card featuring previously unpublished non-nude photographs and a profile of the celebrity or Playmate pictured on the car.

Each car in the Celebrity Car series retails for \$9.95, while the Playmate of the Month cars retail for \$9.49 each.

Beetle Bailey conquers Toy Fair



One of hundreds of exhibits at this year's Toy Fair in New York City was a salute to *Beetle Bailey's* 50th anniversary. Mort Walker's strip began Sept. 4, 1950, and now has attracted several dozen licensees including Gateway Global, which has announced plans to produce a 1/4th scale Willy Jeep with Beetle, Sarge, and Otto figures (above right) under the UT Models imprint. Other licensed products include a boxed set of seven 4" PVC figures, limited-edition collector watches, and shot glasses from Dark Horse Comics, as well as a line of 12" action figures from Playmates' RE: Play! line.

Walker (above left) posed in front of a display of licensed items produced for the anniversary celebration.



Fans of *Fantasia 2000* can own a plush Mickey Mouse as *The Sorcerer's Apprentice*. The figure is available now from Mattel and retails for \$48.



Another Toy Fair highlight was Mattel's announcement of a *Barbie Wonder Woman*. The figure is scheduled to ship in April and retails for \$50.

Promoters at the show said that the figure comes with tiara, bullet-deflecting bracelets, and "lasso of truth."

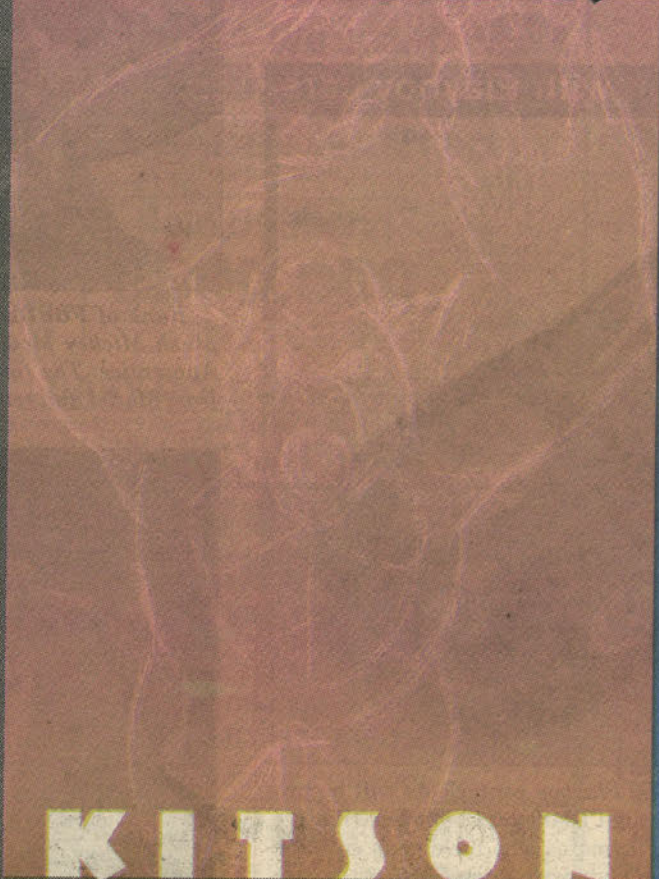
Andy Capp promotes himself



Following a two-year promotional offer for boxer shorts, Andy Capp's Snacks has announced a new promotional offer for consumers of Andy Capp's Fries.

A 7 1/2" bean bag toy of the comic-strip character clutching a bag of the snacks is now available by sending in four UPC codes from any size or flavor of Andy Capp's Fries, along with \$3 for shipping and handling to: Andy Capp's Bean Bag Toy, P.O. Box 4729, Chestertown, MD 21690. The program began in December and will continue while supplies last.

Andy Capp's Brand Manager Laura Ritter said, "We fully expect this promotion to be as popular as our boxer shorts promotion, due to the collectable nature of bean bag toys. The new on-pack offer is sure to drive sales of Andy Capp's Fries."



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Mar 11-12 CA, Daly City. Comic Book & Sports Card Show, Serramonte Ctr. Serramonte Blvd., Exit off 280, SH: Sat. 10am-9pm, Sun. 11am-6pm, T. 85, F: \$145. for 1, \$130. for 3 or more. Sports Card Shows, PH: 530-241-4063.

Mar 18-19 CA, Sacramento. Comic Book & Sports Card Show, Sunrise Mall, Sunrise Blvd., Greenback Ln., Citrus Heights., SH: Sat. 10am-9pm, Sun. 10am-6pm, T. 90, F: \$130. for 1, \$115. for 3 or more. Sports Card Shows, PH: 530-241-4063.

Mar 19 CA, Santa Clara. Collector Quest 2000 Comic, Card & Toy Show, Marriott. Take Great America Pky. Exit 3 mi. N. of San Jose on 101 Fwy., SH: 11am-4pm, T. 100, A: \$5., \$3., 5 & un-

der free. PH: 831-454-1857 for info or 408-988-1500 for directions.

Mar 19 CA, Los Angeles. Comic Book & Science Fiction Convention, Westin Bonaventure Hotel, 404 S. Figueroa St., SH: 10am-5pm, A: \$5. Bruce Schwartz, 2319-A W. Olive Ave., Burbank, CA 91506. PH: 818-954-8432.

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Mar 26 CT, East Hartford. Comic Book Convention, Elks Hall, 148 Robert St. (Exit 58 off of I-84), SH: 11am-5pm, T. 35, F: \$45., A: \$99. The Bookie, Hal Kinney, 206 Burnside Ave., E. Hartford, CT 06108. PH: 860-289-1208.

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Mar 11-12 FL, Ft. Lauderdale. Tate's Comics Presents Mondo Pop Collectible Show, 4th Annual Comic Book, Toy, Model & Doll Extraganza, War Memorial Auditorium, 800 NE 8th St., SH: Sat. & Sun. 10am-5pm, A: \$5. Tony or Tate, PH: 954-748-0181.

Mar 31-Apr 2 FL, Orlando. Megacon 2000, Expo Ctr. 500 W. Livingston St., SH: Fri. 1pm-7pm, Sat. & Sun. 10am-6pm, 300 booths, A: \$15. for a day, \$35. for weekend. Beth Widera, PH: 813-891-1702.

ILLINOIS

Mar 11 IL, Summit. Comic Book, Card, Toy, Beanie & Coll. Show, American Legion Hall, 6050 S. Harlem Ave., SH: 9am-3pm, A: \$2. Countryside Comic Faire, Paul, PO Box 2376, Bridgeview, IL

60455. PH: 708-430-8107.

Mar 19 IL, Orland Park. Comic Books, Toys, Sports Cards & Diecast Show, Civic Ctr. 1 blk. W. of LaGrange Rd. at 147th St., SH: 9am-3pm, T. 80-6', F: \$30., A: \$1. John Leary, 9522 W. Shore Dr., Oak Lawn, IL 60453. PH: 708-423-1758.

Apr 2 IL, Orland Park. Comic Books, Toys, Sports Cards & Diecast Show, Civic Ctr. 1 blk. W. of LaGrange Rd. at 147th St., SH: 9am-3pm, T. 80-6', F: \$30., A: \$1. John Leary, 9522 W. Shore Dr., Oak Lawn, IL 60453. PH: 708-423-1758.

INDIANA

Mar 11-12 IN, Warsaw. Comics & Collectibles Show, Kosciuszko City Fairgrounds, Smith St., SH: Sat. 10am-6pm, Sun. 11am-5pm, T. 40, F: \$50-\$55, A: free. Gene Haberstick, PO Box 908, Goshen, IN 46527. PH: 219-533-1887.

Mar 24-25 IN, Merrillville. Comics & Collectibles Show, Century Consumer Mall, US 30 at Broadway, SH: Fri. & Sat. 10am-9pm, Sun. 11am-5pm, T. 60, F: \$80-\$90, A: free. Gene Haberstick, PO Box 908, Goshen, IN 46527. PH: 219-533-1887.

Mar 26 IN, Indianapolis. Comic Book, Toy & Animation Show, Holiday Inn East, 21st St. & Shadeland Ave., Exit of I-70 or I-465, SH: 10am-4pm, T. 65, F: \$70., A: \$4., 9 & under free. Andy & Diane Holzman, 1947 Bechtel Rd., Indianapolis, IN 46260. PH: 317-334-0173 or 824-9602.

Apr 8-9 IN, South Bend. Collectible Show, North Village Mall, 31-933 North, T. 50, F: \$70., A: free. Dave Brody, PO Box 724, South Bend, IN 46601. PH: 219-272-9198.

KANSAS

Mar 25-26 KS, Overland Park. Planet Comicon, Int'l. Trade Ctr. 115th & Metcalf, SH: Sat. 10am-5pm, Sun. 10am-4pm, T. 100, F: \$225. until Feb 20, A: \$10. per day, \$12. for two-day pass, \$5. ages 6-14, under 6 free. Planet Promotions, PO Box 25095, Overland Park, KS 66225. PH: 913-345-1069.

KENTUCKY

Mar 25-26 KY, Louisville. Comic Book, Sports Cards & Collectibles Show, Bashford Manor Mall, Bardstown Rd. S. Exit at I-264 Watterson Expwy., SH: Sat. 10am-9pm, Sun. 12noon-6pm, T. 50-8', F: \$85., A: free. Front Row Promotions, Inc., Terry Armstrong, 1745 Houston Ct., New Albany, IN 47150. PH: 812-948-9902.

MAINE

Apr 2 ME, Portland. Comic Book & Toy Spectacular 4, Verrillos Convention Ctr. 155 Riverside St., SH: 10am-4pm, T. 50-6', F: \$40., A: \$2.50. Primate Promos., David Cummings, PH: 978-388-6576.

MARYLAND

Mar 26 MD, Laurel. Comic Book, Non-Sports Cards & Action Figure Show, Best Western, 15101 Switzer Ln. (Exit 33B off I-95), SH: 11am-4pm, T. 35, F: \$55., A: \$2.50, under 7 free. Fred Edeson, PH: 410-783-1157.

MASSACHUSETTS

Mar 26 MA, South Attleboro. Comic Book, Toys, Non-Sports Card & Collectible Show, Knights Of Columbus, 304 Highland Ave. Rt. 123, SH: 10am-3pm, T. 59, A: \$3., under 16 free. Harry Martin, 936 South St., Wrentham, MA 02093. PH: 508-384-8491.

MICHIGAN

Apr 2 MI, Livonia. X-Trava Con Comic Book, Toys & Pokemon Show, Knights of Columbus, 19801 Farmington Rd. (bat. 7 Mile & 8 Mile Rd.), SH: 10am-4pm, T. 50-8', F: \$40. in advance, \$45. day of show, A: \$2. Motor City Conventions, Michael Goldman, 19785 W. 12 Mile Rd. PMB 231, Southfield, MI 48076. PH: 248-426-8059.

MINNESOTA

Apr 1-2 MN, Duluth. Collector's Expo, Miller Hill Mall, 1600 Miller Trunk Hwy. #108, SH: Sat. 10am-6pm, Sun. 11am-5pm, T. 40, F: \$80. for 1, \$65. ea. for 2 or more, A: free. Timothy Broman, 1600 Miller Trunk Hwy. #108, Duluth, MN 55811. PH: 218-726-1360.

MISSOURI

Mar 19 MO, Saint Louis. Comic Book Show, Newport Heights VFW Hall, 4271 Delor St., SH: 11am-3:30pm, T. 45-8', F: \$25., A: \$2. Tony Gladish, 4253 Fatima Apt 3, St. Louis, MO 63123. PH: 314-544-2812.

NEW JERSEY

Mar 18 NJ, Newark. Comic Book, Int'l. Collectibles Mega Show, Airport Sheraton Hotel, 128 Frontage Rd., SH: 9:30am-5pm, T. 300, K & S Promotions, 1020 Arlington Rd., New Milford, NJ 07646. PH: 201-261-4982, 261-8803 or FAX: 201-385-9291.

Mar 31-Apr 2 NJ, Freehold. Triple Play Comic Book, Sports Card, Memorabilia & Collectible Toy Show, Raceway Mall, 3710 Rt. 9,

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SH: mail hrs., T: 100-8; F: \$160-\$190, for 1, \$300-\$360, for 2, \$420-\$500, for 3, A: free. F & B Sport Cards Inc., Ferdinand Parascandolo, 482 Retford Ave., SI, NY 10306. PH: 718-667-9588 or 967-9172.

Apr 2 NJ, Wayne. Comic & Collectibles Show, Co. #1 Firemens Convention Ctr. 1 Parish Dr. off 23 N. at Lincoln Park Exit., SH: 9am-3pm, T: 100-6; F: \$40, for 2, A: free. Phil DeMarlo, PO Box 4094, Wayne, NJ 07474. PH: 973-667-2112.

NEW YORK

Mar 9 NY, Deer Park. Comic Book, Action Figures & Non-Sports Show, Sons of Italy Lodge, 2075 Deer Park Ave., SH: 5:30pm-9:30pm, T: 35, A: free. Paul DeCarlo, PH: 631-289-7398.

Mar 12 NY, Brooklyn. Comic Book, Beanie Babies, BB Cards & Coll. Show, Temple Hillel of Flatlands, 2164 Ralph Ave. (at Ave. L), SH: 10am-4pm, T: 50-8; A: free. Sunrise Prods., Scotty O'Donnell, PO Box 340625, Ryder Station, Brooklyn, NY 11234. PH: 718-241-6477 or 251-2075.

Mar 18-19 NY, Manhattan. Big Apple Comic Book, Art & Toy Convention, St. Paul Church Auditorium, 9th Ave, 60th St., SH: Sat. & Sun. 10am-7pm, A: \$6. Big Apple Conv., 74-05 Metropolitan Ave., Middle Village, NY 11379. PH: 718-326-2713.

Mar 19 NY, Queens. Comic Books, Cards, Pokemon, Coins, Wrestling & Memorabilia Show, Ozone Park Jewish Ctr. 107-01 Crossbay Blvd., SH: 10am-4pm, T: 36-8; F: \$42.50 for 1, \$75, for 2, A: free. Joseph Caruana, 114-32 150th Ave., S. Ozone Park, NY 11420. PH: 718-845-7240, 848-1795 or 917-483-9706.

Mar 19 NY, Huntington. Paper & Ephemera, Main Building, 100 E. 5th St., SH: 10am-5pm, T: 40, A: \$5. Flamingo Promotions, John Bruno, PO Box 57, Northport, NY 11768. PH: 516-261-4590.

Mar 26 NY, Brooklyn. Comic Book, Beanie Babies, BB Cards & Coll. Show, Temple Hillel of Flatlands, 2164 Ralph Ave. (at Ave.

L), SH: 10am-4pm, T: 50-8; A: free. Sunrise Prods., Scotty O'Donnell, PO Box 340625, Ryder Station, Brooklyn, NY 11234. PH: 718-241-6477 or 251-2075.

Mar 31 NY, Brooklyn. Comic Book, BB Cards, Beanie Babies, Toys, Pokemon & Collectibles Show, Floyd Bennett Legion Hall, 5601 Ave. N. (at E. 56th St.), SH: 6pm-10pm, T: 50-8; F: \$40, for 1, \$75, for 2, A: free. Sunrise Prods., Scotty O'Donnell, PO Box 340625, Ryder Station, Brooklyn, NY 11234. PH: 718-251-2075 or 241-6477.

Mar 31-Apr 2 NY, Stony Brook. I-Con XIX, State Univ., SH: Fri. 6pm-2am, Sat. 10am-2am, Sun. 10am-7pm, F: \$35. Jeffrey Glass, PH: 631-981-5570 or 718-340-6716.

OHIO

Mar 19 OH, Youngstown-Warren. Comic Con, Holiday Inn-Metroplex, I-80 & Rt. 193 (Exit 229), Belmont Ave., SH: 10am-4pm, T: 28-8; F: \$50, A: \$2, 6 & under free. Jeff Harper, 5220 Loma Linda NE, Canton, OH 44714. PH: 330-499-6056.

Mar 19 OH, Cleveland-Richfield. Saturday's Child Comic Book Show & Nostalgiafest, Holiday Inn. On OH Rt. 21 (4742 Brcksville Rd.), just S. of OH Tpke. Exit 11, SH: 11am-4pm, T: 60-6; F: \$50, A: \$2. Joe Tricarichi, 2520 Ashurst Rd., Cleveland, OH 44118. PH: 216-932-8596.

PENNSYLVANIA

Mar 17-19 PA, Pittsburgh. Comic Book, Magic & Pokemon, South Hills Village Mall, US 19, SH: mail hrs., T: 48-8; F: \$125, for 1, \$200, for 2, A: free. Tom Viencek, 120 Carmichaels St., Rices Landing, PA 15357. PH: 724-592-5038.

Mar 18-19 PA, Exeter. Comic Book & Toy Collectable Show, Wyoming Area High School, SH: Sat. & Sun. 9am-3pm. J.P. Meek, PH: 570-825-9719.

TENNESSEE

Mar 12 TN, Knoxville. Comic Book & Anime Show, Holiday Inn. Cedar Bluff, SH: 10am-4pm, T: 25, A: \$2. Comic City, PH: 615-883-9096 or 262-0908.

Mar 19 TN, Clarksville. Anime & Comic Book Show, Holiday Inn. Exit 4 off I-24, SH: 10am-4pm, T: 20, A: \$1. Comic City, PH: 615-883-9096 or 262-0908.

Apr 8 TN, Nashville. 2nd Annual Music City Con, Days Inn Airport. Briley Pky., Exit 215 off I-40, T: 40, A: \$4. Comic City, PH: 615-883-9096 or 855-1500 outer limits.

TEXAS

Mar 19 TX, El Paso. Comic Book, Toy & Sports Card Show, Quality Inn. I-10 & Geronimo, SH: 9am-4pm, T: 34-8; A: free. Art Wagner, 3814 Mobile Ave., El Paso, TX 79930. PH: 915-564-4757.

Apr 2 TX, El Paso. Comic Book, Toy & Sports Card Show, Quality Inn. I-10 & Geronimo, SH: 9am-4pm, T: 34-8; A: free. Art Wagner, 3814 Mobile Ave., El Paso, TX 79930. PH: 915-564-4757.

VIRGINIA

Apr 2 VA, Virginia Beach. Comics at the Beach II, Pavilion, 1000 19th St., SH: 10am-5pm, F: \$75, A: \$2. Jerry Ringi, 4300 Portsmouth Blvd., Ste. 192, Chesapeake, VA 23321. PH: 757-465-8390 or Rick, PH: 757-587-2540.

WEST VIRGINIA

Mar 26 WV, Parkersburg-Marietta. Comic Con, Holiday Inn. I-77 at Exit 176 (Rt. 50), SH: 10am-4pm, T: 30-6; F: \$45, ea. or \$110, for 3, A: \$2, 6 & under free. Jeff Harper, 5220 Loma Linda NE, Canton, OH 44714. PH: 330-499-6056.

WISCONSIN

Apr 2 WI, West Allis. Comic Book, Action Figure, Sci-Fi & Gaming Cards Collectibles Show, Burnham Bowl, 6016 W. Burnham Ave., SH: 11am-5pm, A: \$1. Clay Dietl, PH: 414-328-3675.

If a state is not listed in this issue's calendar, it is because we received no show listings for that state for this time period.

If you are planning to attend a show some distance from your home, we advise you to call the show's promoter for any last-minute changes and information.

Attention Show promoters: Please check your listings and send any additions, corrections, and future listings to: CBG Convention Calendar, Attn: Debbie Schellin, 700 E. State St., Iola, WI 54990. You can also fax them to Debbie's attention at (715) 445-4087. Thank you.

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WonderCon

Preview guest
Comics Buyer's Guide



WonderCon's dealers' area features tons of comics and other items. WonderCon Co-Chairman Joe Field said, "Shop Friday for the selection, come Saturday to see the guests and other craziness, then come on Sunday for the deals!" Field is pictured in the midst of his fellow WonderCon organizers, below. Members of the committee are (left to right): Pro Registration Director Duncan Sandiland, Co-Chairman Mike Friedrich, Field, Guest/Exhibitor Relations Director Ryan Liebowitz, and Programming Director Bryan Uhlenbrock.



All photos by Oscar Benjamin

April 7-9, 2000 • Oakland, California

Where it's at...

Oakland Convention Center, 550 10th St. at Broadway

Hours ...

Friday: Noon to 7 p.m.
Saturday: 10 a.m. to 7 p.m.
Sunday: 11 a.m. to 6 p.m.



Tickets...

Advance tickets are on sale now, available from some Bay Area comic-book retailers. Tickets will also be available at all BASS Outlets. Advance single-day admission is \$12 for adults, children 6-12 are half price, and under 6 are free. Three-day memberships are \$30 for adults, half-price for children 6-12. At the door, adult tickets are \$15 per day or \$35 for a three-day pass, with children 6-12, half-price.

Set sail at WonderCon 2000

The 14th Annual WonderCon, Northern California's largest convention of comic-book arts, returns to the Oakland Convention Center April 7-9.

WonderCon will feature Comic Book Legal Defense Fund Cruise guests Frank Miller, Will Eisner, Evan Dorkin, P. Craig Russell, Dan Clowes, Mark Waid, Kurt Busiek, Jeff Smith, Adrian Tomine, Matt Wagner, and Martin Nodell. The "Making Waves" cruise will set sail from southern California on Sunday, April 9, with a send-off party at WonderCon Saturday evening. The cruise is a benefit for the Comic Book Legal Defense Fund, a non-profit, First Amendment rights organization focusing on censorship issues and creative freedom in comics.

"It's an all-star cast for an all-important cause," noted WonderCon co-chairman Joe Field. "We're happy to support the CBLDF's cruise event by serving as the site for the send-off party of a lifetime.



Jim Silke is just one of WonderCon's many scheduled guests.

There is no better cause for those of us who love and care about the comics art form than to support the First Amendment work done by CBLDF."

WonderCon annually entertains thousands of fans with programs ranging from summer movie previews and videogame introductions to the latest from the creative world of comics. The three-day weekend event attracts fans and

families alike, from curious fun-seekers to serious collectors, with comic books, movie previews, Japanese animation, top comics publishers, and a benefit auction of original comics art.

"For the last few years, we've used the slogan that WonderCon is 'The Nexus of All That's Cool,' and that has never been more true than this year," said Field. "With the great guests brought to us by the CBLDF cruise, and with so many other great guests and excellent programming, WonderCon is poised to attract a huge crowd of pop culture fans."

More highlights:

- Summer movie previews, including the much-anticipated *X-Men*, along with *Titan A.E.*, *Battlefield Earth*, *Dinosaur*, and *Rocky & Bullwinkle*.

- More than 200 professional guests, including John Romita Jr., Don Rosa, Trina Robbins, Dan Brereton, Tim Sale, Art Adams, Bruce Timm, Greg Rucka, and Mark Texeira, along with Golden and Silver Age greats Julius Schwartz, Joe Giella, and Sheldon Moldoff.

- A free souvenir convention program book, featuring new cover art by P. Craig Russell, which will be auctioned to benefit the Literacy Volunteers of America. Past WonderCon auctions have raised more than \$80,000 for the LVA.

- "Anime Opus," a weekend-long program of Japanese animation.

From fan to pro: The wonder of it all ...

By Joe Field

WonderCon co-chairman

I came to comics fandom very late. Sure, I've enjoyed comics going all the way back to the mid-'60s, when the reading and collecting bugs hit hard. I not only read the comics, I read as much as I could about the comics, including the seminal *The Great Comic Book Heroes* by Jules Feiffer, followed a few years later by *All in Color for a Dime*, edited by Don Thompson and Dick Lupoff. I was also an early subscriber to Alan Light's *The Buyer's Guide for Comic Fandom*, but I never actively participated by writing letters or buying comics from the early mail-order dealers. I was a member of comics' silent majority.

In 1986, while working as a radio sales executive at KJOY in Stockton, I gained minor acclaim for starting the campaign that led to Marvel naming Stockton, Calif., as "the birthplace of The Fantastic Four." It's a long story I won't bore you

with here, but it *did* introduce me to the profession of comics for the first time, as I met and talked with Stan Lee, Jim Shooter, and others. Stan was impressed enough with the publicity job I did with the *FF* campaign that he hired me on a freelance basis to do some publicity for his wonderful wife Joan's first novel. For this long-time fan of Stan "The Man" and comics, there could have been no higher honor. Shortly after, I got the call from the organizers of a new event called The Wonderful World of Comics Convention. They brought me on board to handle publicity and advertising. Since I was already contemplating opening a retail comic-book store, I figured the experience would be beneficial.

So here's my confession: That first Wonderful World of Comics Convention was the first comic-book convention I had ever attended. Sure, I had attended fun but minor one-day selling events, but The Wonderful World of Comics was a big deal

for so many of us in Northern California. By the third year, the title of the show was changed to the more sleek WonderCon. In subsequent years, my role also changed, as I went from being a hired hand to becoming one of the event's partners.

WonderCon has grown so much over the years, with the support of so many throughout this wonderful world of comics.

As I reflect on the early years, I've also realized something important. The growth of WonderCon and the counting down to showtime every April is a part of my professional growth in the comics community. WonderCon has become my *de facto* New Year's celebration: a time to gather with many friends and colleagues, fans and pros alike, to take stock in what we truly enjoy doing, and a time to bring new friends and colleagues into the fold.

I hope you can join us April 7-9 in Oakland for another wonderful WonderCon!

Additional information ...

Contacts:

Exhibitor and guest relations: Ryan Liebowitz (888) 427-5129 or Mike Friedrich (510) 644-1886

For more information:

Visit the WonderCon Web site at www.wondercon.com.

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28 VG+	37 VG+	115.00	CASPER & WENDY	5.00	7 VG	115.00	26 VG	4.00	31 Fair+	20.00
32 Fair-G	38 VG+	115.00	CASPER & WENDY	5.00	8 VG	115.00	27 VG	4.00	32 Fair+	20.00
36 Fair-G	39 VG+	115.00	CASPER & WENDY	5.00	9 VG	115.00	28 VG	4.00	33 Fair+	20.00
40 Fair-G	40 VG+	115.00	CASPER & WENDY	5.00	10 VG	115.00	29 VG	4.00	34 Fair+	20.00
44 Fair-G	41 VG+	115.00	CASPER & WENDY	5.00	11 VG	115.00	30 VG	4.00	35 Fair+	20.00
48 Fair-G	42 VG+	115.00	CASPER & WENDY	5.00	12 VG	115.00	31 VG	4.00	36 Fair+	20.00
52 Fair-G	43 VG+	115.00	CASPER & WENDY	5.00	13 VG	115.00	32 VG	4.00	37 Fair+	20.00
56 Fair-G	44 VG+	115.00	CASPER & WENDY	5.00	14 VG	115.00	33 VG	4.00	38 Fair+	20.00
60 Fair-G	45 VG+	115.00	CASPER & WENDY	5.00	15 VG	115.00	34 VG	4.00	39 Fair+	20.00
64 Fair-G	46 VG+	115.00	CASPER & WENDY	5.00	16 VG	115.00	35 VG	4.00	40 Fair+	20.00
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72 Fair-G	48 VG+	115.00	CASPER & WENDY	5.00	18 VG	115.00	37 VG	4.00	42 Fair+	20.00
76 Fair-G	49 VG+	115.00	CASPER & WENDY	5.00	19 VG	115.00	38 VG	4.00	43 Fair+	20.00
80 Fair-G	50 VG+	115.00	CASPER & WENDY	5.00	20 VG	115.00	39 VG	4.00	44 Fair+	20.00
84 Fair-G	51 VG+	115.00	CASPER & WENDY	5.00	21 VG	115.00	40 VG	4.00	45 Fair+	20.00
88 Fair-G	52 VG+	115.00	CASPER & WENDY	5.00	22 VG	115.00	41 VG	4.00	46 Fair+	20.00
92 Fair-G	53 VG+	115.00	CASPER & WENDY	5.00	23 VG	115.00	42 VG	4.00	47 Fair+	20.00
96 Fair-G	54 VG+	115.00	CASPER & WENDY	5.00	24 VG	115.00	43 VG	4.00	48 Fair+	20.00
100 Fair-G	55 VG+	115.00	CASPER & WENDY	5.00	25 VG	115.00	44 VG	4.00	49 Fair+	20.00
104 Fair-G	56 VG+	115.00	CASPER & WENDY	5.00	26 VG	115.00	45 VG	4.00	50 Fair+	20.00
108 Fair-G	57 VG+	115.00	CASPER & WENDY	5.00	27 VG	115.00	46 VG	4.00	51 Fair+	20.00
112 Fair-G	58 VG+	115.00	CASPER & WENDY	5.00	28 VG	115.00	47 VG	4.00	52 Fair+	20.00
116 Fair-G	59 VG+	115.00	CASPER & WENDY	5.00	29 VG	115.00	48 VG	4.00	53 Fair+	20.00
120 Fair-G	60 VG+	115.00	CASPER & WENDY	5.00	30 VG	115.00	49 VG	4.00	54 Fair+	20.00
124 Fair-G	61 VG+	115.00	CASPER & WENDY	5.00	31 VG	115.00	50 VG	4.00	55 Fair+	20.00
128 Fair-G	62 VG+	115.00	CASPER & WENDY	5.00	32 VG	115.00	51 VG	4.00	56 Fair+	20.00
132 Fair-G	63 VG+	115.00	CASPER & WENDY	5.00	33 VG	115.00	52 VG	4.00	57 Fair+	20.00
136 Fair-G	64 VG+	115.00	CASPER & WENDY	5.00	34 VG	115.00	53 VG	4.00	58 Fair+	20.00
140 Fair-G	65 VG+	115.00	CASPER & WENDY	5.00	35 VG	115.00	54 VG	4.00	59 Fair+	20.00
144 Fair-G	66 VG+	115.00	CASPER & WENDY	5.00	36 VG	115.00	55 VG	4.00	60 Fair+	20.00
148 Fair-G	67 VG+	115.00	CASPER & WENDY	5.00	37 VG	115.00	56 VG	4.00	61 Fair+	20.00
152 Fair-G	68 VG+	115.00	CASPER & WENDY	5.00	38 VG	115.00	57 VG	4.00	62 Fair+	20.00
156 Fair-G	69 VG+	115.00	CASPER & WENDY	5.00	39 VG	115.00	58 VG	4.00	63 Fair+	20.00
160 Fair-G	70 VG+	115.00	CASPER & WENDY	5.00	40 VG	115.00	59 VG	4.00	64 Fair+	20.00
164 Fair-G	71 VG+	115.00	CASPER & WENDY	5.00	41 VG	115.00	60 VG	4.00	65 Fair+	20.00
168 Fair-G	72 VG+	115.00	CASPER & WENDY	5.00	42 VG	115.00	61 VG	4.00	66 Fair+	20.00
172 Fair-G	73 VG+	115.00	CASPER & WENDY	5.00	43 VG	115.00	62 VG	4.00	67 Fair+	20.00
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180 Fair-G	75 VG+	115.00	CASPER & WENDY	5.00	45 VG	115.00	64 VG	4.00	69 Fair+	20.00
184 Fair-G	76 VG+	115.00	CASPER & WENDY	5.00	46 VG	115.00	65 VG	4.00	70 Fair+	20.00
188 Fair-G	77 VG+	115.00	CASPER & WENDY	5.00	47 VG	115.00	66 VG	4.00	71 Fair+	20.00
192 Fair-G	78 VG+	115.00	CASPER & WENDY	5.00	48 VG	115.00	67 VG	4.00	72 Fair+	20.00
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212 Fair-G	83 VG+	115.00	CASPER & WENDY	5.00	53 VG	115.00	72 VG	4.00	77 Fair+	20.00
216 Fair-G	84 VG+	115.00	CASPER & WENDY	5.00	54 VG	115.00	73 VG	4.00	78 Fair+	20.00
220 Fair-G	85 VG+	115.00	CASPER & WENDY	5.00	55 VG	115.00	74 VG	4.00	79 Fair+	20.00
224 Fair-G	86 VG+	115.00	CASPER & WENDY	5.00	56 VG	115.00	75 VG	4.00	80 Fair+	20.00
228 Fair-G	87 VG+	115.00	CASPER & WENDY	5.00	57 VG	115.00	76 VG	4.00	81 Fair+	20.00
232 Fair-G	88 VG+	115.00	CASPER & WENDY	5.00	58 VG	115.00	77 VG	4.00	82 Fair+	20.00
236 Fair-G	89 VG+	115.00	CASPER & WENDY	5.00	59 VG	115.00	78 VG	4.00	83 Fair+	20.00
240 Fair-G	90 VG+	115.00	CASPER & WENDY	5.00	60 VG	115.00	79 VG	4.00	84 Fair+	20.00
244 Fair-G	91 VG+	115.00	CASPER & WENDY	5.00	61 VG	115.00	80 VG	4.00	85 Fair+	20.00
248 Fair-G	92 VG+	115.00	CASPER & WENDY	5.00	62 VG	115.00	81 VG	4.00	86 Fair+	20.00
252 Fair-G	93 VG+	115.00	CASPER & WENDY	5.00	63 VG	115.00	82 VG	4.00	87 Fair+	20.00
256 Fair-G	94 VG+	115.00	CASPER & WENDY	5.00	64 VG	115.00	83 VG	4.00	88 Fair+	20.00
260 Fair-G	95 VG+	115.00	CASPER & WENDY	5.00	65 VG	115.00	84 VG	4.00	89 Fair+	20.00
264 Fair-G	96 VG+	115.00	CASPER & WENDY	5.00	66 VG	115.00	85 VG	4.00	90 Fair+	20.00
268 Fair-G	97 VG+	115.00	CASPER & WENDY	5.00	67 VG	115.00	86 VG	4.00	91 Fair+	20.00
272 Fair-G	98 VG+	115.00	CASPER & WENDY	5.00	68 VG	115.00	87 VG	4.00	92 Fair+	20.00
276 Fair-G	99 VG+	115.00	CASPER & WENDY	5.00	69 VG	115.00	88 VG	4.00	93 Fair+	20.00
280 Fair-G	100 VG+	115.00	CASPER & WENDY	5.00	70 VG	115.00	89 VG	4.00	94 Fair+	20.00
284 Fair-G	101 VG+	115.00	CASPER & WENDY	5.00	71 VG	115.00	90 VG	4.00	95 Fair+	20.00
288 Fair-G	102 VG+	115.00	CASPER & WENDY	5.00	72 VG	115.00	91 VG	4.00	96 Fair+	20.00
292 Fair-G	103 VG+	115.00	CASPER & WENDY	5.00	73 VG	115.00	92 VG	4.00	97 Fair+	20.00
296 Fair-G	104 VG+	115.00	CASPER & WENDY	5.00	74 VG	115.00	93 VG	4.00	98 Fair+	20.00
300 Fair-G	105 VG+	115.00	CASPER & WENDY	5.00	75 VG	115.00	94 VG	4.00	99 Fair+	20.00
304 Fair-G	106 VG+	115.00	CASPER & WENDY	5.00	76 VG	115.00	95 VG	4.00	100 Fair+	20.00
308 Fair-G	107 VG+	115.00	CASPER & WENDY	5.00	77 VG	115.00	96 VG	4.00	101 Fair+	20.00
312 Fair-G	108 VG+	115.00	CASPER & WENDY	5.00	78 VG	115.00	97 VG	4.00	102 Fair+	20.00
316 Fair-G	109 VG+	115.00	CASPER & WENDY	5.00	79 VG	115.00	98 VG	4.00	103 Fair+	20.00
320 Fair-G	110 VG+	115.00	CASPER & WENDY	5.00	80 VG	115.00	99 VG	4.00	104 Fair+	20.00
324 Fair-G	111 VG+	115.00	CASPER & WENDY	5.00	81 VG	115.00	100 VG	4.00	105 Fair+	20.00
328 Fair-G	112 VG+	115.00	CASPER & WENDY	5.00	82 VG	115.00	101 VG	4.00	106 Fair+	20.00
332 Fair-G	113 VG+	115.00	CASPER & WENDY	5.00	83 VG	115.00	102 VG	4.00	107 Fair+	20.00
336 Fair-G	114 VG+	115.00	CASPER & WENDY	5.00	84 VG	115.00	103 VG	4.00	108 Fair+	20.00
340 Fair-G	115 VG+	115.00	CASPER & WENDY	5.00	85 VG	115.00	104 VG	4.00	109 Fair+	20.00
344 Fair-G	116 VG+	115.00	CASPER & WENDY	5.00	86 VG	115.00	105 VG	4.00	110 Fair+	20.00
348 Fair-G	117 VG+	115.00	CASPER & WENDY	5.00	87 VG	115.00	106 VG	4.00	111 Fair+	20.00
352 Fair-G	118 VG+	115.00	CASPER & WENDY	5.00	88 VG	115.00	107 VG	4.00	112 Fair+	20.00
356 Fair-G	119 VG+	115.00	CASPER & WENDY	5.00	89 VG	115.00	108 VG	4.00	113 Fair+	20.00
360 Fair-G	120 VG+	115.00	CASPER & WENDY	5.00	90 VG	115.00	109 VG	4.00	114 Fair+	20.00
364 Fair-G	121 VG+	115.00	CASPER & WENDY	5.00	91 VG	115.00	110 VG	4.00	115 Fair+	20.00
368 Fair-G	122 VG+	115.00	CASPER & WENDY	5.00	92 VG	115.00	111 VG	4.00	116 Fair+	20.00
372 Fair-G	123 VG+	115.00	CASPER & WENDY	5.00	93 VG	115.00	112 VG	4.00	117 Fair+	20.00
376 Fair-G	124 VG+	115.00	CASPER & WENDY	5.00	94 VG	115.00	113 VG	4.00	118 Fair+	20.00
380 Fair-G	125 VG+	115.00	CASPER & WENDY	5.00	95 VG	115.00	114 VG	4.00	119 Fair+	20.00
384 Fair-G	126 VG+	115.00	CASPER & WENDY	5.00	96 VG	115.00	115 VG	4.00	120 Fair+	20.00
388 Fair-G	127 VG+	115.00	CASPER & WENDY	5.00	97 VG	115.00	116 VG	4.00	121 Fair+	20.00
392 Fair-G	128 VG+	115.00	CASPER & WENDY	5.00	98 VG	115.00	117 VG	4.00	122 Fair+	20.00
396 Fair-G	129 VG+	115.00	CASPER & WENDY	5.00	99 VG	115.00	118 VG	4.00	123 Fair+	20.00
400 Fair-G	130 VG+	115.00	CASPER & WENDY	5.00	100 VG	115.00	119 VG	4.00	124 Fair+	20.00
404 Fair-G	131 VG+	115.00	CASPER & WENDY	5.00	101 VG	115.00	120 VG	4.00	125 Fair+	20.00
408 Fair-G	132 VG+	115.00	CASPER & WENDY	5.00	102 VG	115.00	121 VG	4.00	126 Fair+	20.00
412 Fair-G	133 VG+	115.00	CASPER & WENDY	5.00	103 VG	115.00	122 VG	4.00	127 Fair+	20.00
416 Fair-G	134 VG+	115.00	CASPER & W							

Gorillas in our midst

Four members of the Banana Trust talk about their future



By Tom Mason

Unless you're at a comic-book convention, it's rare to observe and record Gorillas in their natural habitat. In the luxurious treehouse offices of Gorilla Comics, we sat down recently with four of the

eight founders — Karl Kesel and Tom Grummett (of *Section Zero*), Barry Kitson (of *Empire* with Mark Waid) and Mike Wieringo (of *Tellos* with Todd Dezago) — to talk about Gorillas, Banana Trusts, Monkey Puns, and, every now and then, their new projects.

CBG: How did each of you join the Banana Trust?

Kitson: Mark Waid rang me in the middle of the night about nine months ago, told me what he and Kurt Busiek had been cooking up, and asked if I'd like to join in. Mark and I had been speculating for years on how much fun doing a creator-owned series together would be — so it seemed like the ideal opportunity to find out if we were right.

Wieringo: Todd Dezago and I already had *Tellos* in the works when I got a phonecall from Kurt. He laid out the basic plan for getting Gorilla up and running and who he wanted involved. He wants Gorilla to be what I've always been looking for in the comic-book industry, and the folks involved are a great group of creators who all want the same things. It's an exciting idea, I really wanted to be involved, so I gladly agreed to be a part of it.

Kesel: I'd like to say Kurt phoned and offered Tom and me a slice of the banana pie based on our talent and vast body of energetic, entertaining work — but the dirty truth is: It was blackmail. I can say that now, because the papers have been signed, the negatives have been destroyed, and there's no evidence that would stand up in a court of law.

Grummett: That's easy: Kurt phoned Karl, Karl phoned me, I said, "sure!" Bang! We were Gorillas.

Actually, there was a secret initiation ceremony, but it's too disturbing to go into here.

CBG: Why launch your own company?

Kesel: A lot of the stories I want to tell can't be done in established universes — and if you aren't in the established universes at the major companies, you're sidelined and forgotten. Not at Gorilla!

Kitson: Basically, Mark and I think *Empire* is original and good! We always thought that to tell this story the way we wanted we would need as much control over it as we could get — and, being

partners in the new company, we hope we guarantee that.

Wieringo: I'd love to be able to create the kind of comic books that I want to do for the rest of my life. I want the kind of longevity that a guy like Will Eisner has. He's proven that a comic-book creator can make great comics in a variety of genres for his whole life. He has told stories that range from fantasy to action-adventure, super-hero, urban drama, and so much more. Frank Miller, Walter Simonson, and many others are my models. I don't know if I'll ever measure up to them creatively, but I'd like to have the opportunity to try. Gorilla gives me this opportunity.

CBG: Where do you see Gorilla by this time next year?

Grummett: Hopefully, we'll be a bigger Gorilla!

Wieringo: By this time next year, I'd like to see Gorilla publishing six titles by the founding Gorilla partners — the Banana Trust — that are well-received, successful comic books, both financially and creatively. I think fans are going to enjoy all the titles that Gorilla's going to produce. They're all diverse — each is different from the other in many ways. They span a wide range of genres and styles. However, they all share the same desire to entertain and delight. We're sure that fans will want to share this, as well.

Kitson: Well, hopefully, with a reputation for producing exciting original comics, caring about the readers, and still having lots of fun — and possibly owning some oil wells. [laughs]

Kesel: [laughs] Well, the untold millions we'll have earned by then will drastically change each of our lives, obviously, but I want to make it very clear right now that it won't change any of us on the inside. As we jet in and out of our African mountain retreat, Villa Gorilla, we'll still be pouring our heart and soul into our comics.

In fact, *Section Zero* will probably be better than ever, since Tom and I will be able to do much more thorough research: Mounting an expedition to Tibet to observe Yetis in their native habitat. Using our vast influence to gain a personal tour of Area 51. And, of course, there's the manned mission to Mars to investigate that

giant face ...

Grummett: I think I'd like to be able to look back and be proud of the work I've done. Happily, that hasn't been a problem so far.

CBG: Let's talk about that old devil, scheduling ...

Grummett: This isn't much of a concern for me — aside from the extra responsibilities that doing a creator-owned project entails. We've planned *Section Zero* in such a way that there'll be built-in opportunities to take a breather between story arcs to allow us to work on and develop other projects, catch up on sleep, and take a longer view of the series and plan out the next direction to take it.

Wieringo: The best way to maintain any longevity in comics is to put out work on a regular basis. Even if it's not monthly, it's important to produce enough material to keep the fans who have plunked down their hard-earned money and taken a chance on your title.

I'd love to put *Tellos* out monthly, but Todd and I are able to do the kind of comic we want to on a bi-monthly basis. I'm just not that fast an artist. But I work hard for the folks who make it all possible — and that's the fans. We all feel the same.

Kesel: Having a mortgage to pay really motivates you, believe me! [laughs] Plus, we're all tried-and-true professionals with strong, established track records. Most important, though: These are comics we really, really want to do.

I know Tom and I are more jazzed about *Section Zero* than any other project we've ever worked on. Not only will that show in the series, but that'll keep us at the boards, burning that midnight oil. Tom and I have both turned down a lot of very tempting job offers in the last few months, just so nothing screws up *Section Zero*.

Telling the tale of *Tellos*

CBG: And on that note, Mike, you're first. How did *Tellos* originate?

Wieringo: *Tellos* came from Todd Dezago's and my desire to work together on a creator-owned project. We had proposed a variety of things to Marvel when I was on contract there, but they weren't interested in any of our ideas, so



Tellos will relaunch with a new #1 in July under the Gorilla imprint.

we decided to try to publish something of our own. We'd actually been discussing that possibility when we were both on *Sensational Spider-Man* — but, with the way things were going at Marvel, it seemed as if the time was right.

CBG: It sounds like *Tellos* represents more than just a comic book to you.

Wieringo: *Tellos* is important to me on levels that go beyond my part in the formation of Gorilla. *Tellos* represents my first creator-owned comic book — co-owned with Todd, of course. I want to create a series — and a world — that people will want to come back to time and time again. Todd and I feel that we're creating something that could last. Every creator who dreams of having their own legacy in the comics industry wants that. It's not always about making a million bucks — but to have something that'll carry on in the hearts of fans.

CBG: What's the basic premise behind *Tellos*?

Wieringo: It's about a group of adventurers who are given the task of riding the world of a dark wizard named Malesur. There's a boy named Jarek; Koj, an anthropomorphic tiger-warrior who is Jarek's friend and mentor; Serra, a dark-skinned and beautiful pirate captain; Hawke, an elf always looking for adventure (who's also Serra's lover); and Rikk, a fox with sticky fingers who's always getting himself and Hawke into trouble.

These characters are brought together by a set of circumstances that could be chance — or, perhaps, fate. There's mystery involved, as well, because Jarek and Koj are being pursued by Malesur relentlessly — and they don't know why. This sets the stage for epic adventure and thrilling dangers around every corner.

CBG: Do you have the series all mapped out?

Wieringo: Actually, yeah — we have the entire story blocked out, but not in such locked-in detail that it can't be fluid and freeform when it needs to be. This first major story arc has a definite path, but there's a lot of room built in to take a few side roads here and there, if we feel the story warrants it.

CBG: You were on your own at Image with the first story arc of *Tellos*. Now that you're a member of the Banana Trust, will you relaunch it?

Wieringo: Yes, we'll be relaunching *Tellos* with a new #1 in July. Our final issue of Vol. 1 will be #7, coming out in April. We decided that this was a good idea for a variety of reasons. First, we didn't want to have a situation that mirrored the Legend imprint launch, where most of the series were already going and just slapped the Legend logo on the cover. We wanted all the Gorilla titles to be projects that were new — or at least seemed new — for the fans. Since *Tellos* was already being published, it made sense to relaunch with a second volume.

CBG: And bring in new readers.

Wieringo: Exactly. There are lots of



folks out there who haven't given *Tellos* a shot yet, and we're hoping that a new #1 will entice them to give it a try.

CBG: With the switch-over to Gorilla, how do you plan to keep the story going, yet make it accessible as a jumping-on point for new readers?

Wieringo: Well, the relaunch is a good start. Issues #6 and #7 are sort of a bridging story between what's gone on in the first four issues — and they set up the final leg of our heroes' quest to defeat Malesur's bid to envelop *Tellos* in his dark spell.

CBG: And there's a sneak-preview coming up, right?

Wieringo: Right. There's a five-page preview in *Section Zero* #1 that will give new readers a glimpse of what *Tellos* is all about. With *Tellos* #1 in July, we'll bring new readers in slowly and gently. We won't confuse them by dropping them in the middle of something they know nothing about. It'll be an easy and smooth transition, I can promise you. At the same time, we won't be doing anything that'll alienate the readers we already have on board. Todd and I are pretty sure that we can make everyone happy and keep their interest in *Tellos* high.

CBG: So Todd is staying on?

Wieringo: Absolutely! *Tellos* is half Todd's baby, and there's no way the series could go on without him.

CBG: And colorist Paul Mounts?

Wieringo: I absolutely love what Paul has been doing. I count myself very lucky that Paul agreed to color *Tellos*. I think, without Paul and Bongotone, *Tellos* wouldn't look nearly as good as it does. Color plays an increasingly important part of producing a good comic book, and I don't think there's anyone out there better than Paul. You can't imagine the amount of terrific feedback we get from readers about the color. They all love Paul's work and, like us,

they don't want to see him leave ever! Paul's told me how much he enjoys working on *Tellos*, so I'm hoping he's in for the long haul.

CBG: *Tellos* is very cinematic. Do you see a future for it beyond comics?

Wieringo: Todd and I see *Tellos* as being perfect for every other entertainment medium out there. I'd love to see *Tellos* movies, animated series, video games, action figures, novels, and everything else you can think of. At this point, however, Todd and I are really committed to just producing *Tellos* the comic book.

I love comic books — and I know that I've said this before in other forums — but I always want to work in comics. I'd like to dabble in other forms of entertainment, but my heart belongs to the comic-book industry. It was always my fantasy as a kid to draw comic books and tell stories, and I have to pinch myself sometimes these days to make sure I'm not dreaming. It's not many folks who get to make a living doing what makes them happy, and I've got no intention of letting that end any time soon.

CBG: So is *Tellos* a regular ongoing series or mini-series?

Wieringo: I'd call it a series of maxi-series, mini-series, and one-shots that will tell all the stories we have to tell in the magical world called *Tellos*. The initial story-arc Todd and I are working on now is our way of defining *Tellos* and setting its stage for all the various stories about all the many characters we're creating in that world.

This story about Jarek, Koj, Serra, and the rest of the cast is just the beginning. It's a big, sweeping story that will take a little time to tell, but it's just the tip of the iceberg.

Looking ahead

CBG: Let's get into the future. Given the hype about the Internet and emerging

technologies, are you upbeat about the future of comics?

Grummett: Yeah, when the power goes out, you can still light a candle and read a comic book.

Kesel: Now that there's Gorilla, I am. Really. All of us want to find ways to reach out to people who don't read comics, to expand the market. Of course, these things don't happen overnight. We've got the ideas — all we need is a little time and support to make them happen.

Kitson: I love comics. How could I not be upbeat about them? Comics are a unique, wonderful medium. We shouldn't be seeing the Internet and emerging technologies as threats, but as a means to get more people to realize how great comics are.

The real threat to comics in the United States, it seems to me, is that it's so hard to get new people to try them as a form of entertainment. That's certainly not the fault of technology. Look at Japan — possibly the most technologically entertainment-minded society in the world: The Japanese read literally millions of comic books each year!

We hope, with eHero and our own websites, Gorilla will be able to tie the two media into a mutually beneficial relationship. That probably sounds way too pompous, but it kinda says what I think — I think!

Wieringo: The future of comic books and the Internet are linked — and have to be that way.

Grummett: The Internet presents a huge opportunity for this industry to attract new readers, and I think our association with eHero will give us the chance to explore different ways to connect with a large potential audience. I'm really looking forward to seeing that take shape.

Wieringo: I'm hoping that people who might not ever get the opportunity to go into a comics shop (or the desire to go into one) might find comic books on the web. I want the way comic books are created to remain the same, even though I'd like to see a greater variety of formats tested and presented — but I think the Internet is a way of reaching more people with them.

We're hoping that eHero will be very successful in the growth of comic books in that regard — for Gorilla and for the entire industry.

CBG: Do you have a follow-up project in mind for Gorilla?

Wieringo: I do have other ideas in a variety of genres that I'd like to try — but, for the near future, it's *Tellos* that's occupying all my attention.

Tellos #1 by Mike Wieringo and Todd Dezago is scheduled to begin in July. Gorilla Comics are released through Image Comics in association with www.eHERO.com.

Next week, *CBG* continues this visit with the Gorilla creators, examining Karl Kesel, Tom Grummett, and Barry Kitson's plans.

Answer Key: Don't peek until you complete the quiz on the opposite page!

1. b: Tommy Tomorrow

In a clever twist, Mooney's two long-time assignments met up shortly after Supergirl replaced Tommy as the back-up strip in *Action Comics*.

Mooney started drawing Supergirl with *Action* #253 (Jun 59), just one month after Kara's rocket landed, and he continued drawing Tommy after he shifted over to *World's Finest* with #102 (also Jun 59). For more on Mr. Tomorrow, see "Yesterday's Favorite Tomorrow" in *CBG* #1288.

This clash of the titans happened during "Supergirl's Visit to the 21st Century!" in *Action* #255 (Aug 59). Superman sent Linda Lee a note at the orphanage suggesting she try out her time-traveling ability, and she promptly did. So much for our set-up.

In the future, she met a young orphan named Tommy, who saved her from a terrible calamity I won't go into here. As Supergirl left, she saw Tommy being adopted by Mr. and Mrs. Tomorrow — which, of course, meant nothing to her but a lot to us.

Mooney continued on both features for quite a while, leaving Supergirl with #358 — 106 issues later. And he stayed with Tommy until his *WF* series ended in #124. Not a bad record of continuity on two characters.

2. a: Curt Connors

Yes indeed, Mooney illustrated one of Tony Isabella's favorite Spidey stories, in *Amazing Spider-Man* #70-76, apparently finishing over John Romita's layouts (assuming that's what Mooney's "illustrating" and Romita's "innovating" credits mean). And a darn cool story it was, too.

Connors doped out that the hieroglyphics on the tablet were biochemical symbols instead of words, which uncovered the tablet's secret.

Figuring out something like that makes him a pretty brainy boy in my book, combining more sci-

ence fields than I could mow, let alone learn. Needless to say, once all the tablet hoo-ha cleared up, Spidey still had some trouble on his hands.

3. b: He was possessed by a demon.

"The Lad Who Wrecked The Legion!" in *Adventure* #328 (Jan 65) was Mooney's first crack at The Legion outside the pages of Supergirl's *Action* stories, where a number of Legionnaires had already appeared. Naturally, he got to pencil a story in which one Legionnaire was (gasp!) a traitor.

Of course, open any Silver Age Legion story and five'll get you 10 that somebody was betraying them. This time, it was Command Kid.



Great googly-moogly! Someone betrayed The Legion in *Adventure* #328! Wow, what a surprising thing to happen to The Legion. Why did Command Kid do it?

4. c: With red kryptonite.

Mooney alternated with several other artists on the early 1960s *World's Finests*, drawing many darn nifty aliens for Superman to pound into pieces and Batman to out-think.

But in "The Clayface Superman" in *WF* #140 (Mar 64), Superman helped The Dynamic Duo capture Matt Hagen — until Clayface got the bright idea of turning into Supes, which gained him all of Kal's powers. Don't ask how that worked; I'm not Curt Connors.

Our boys tried using green kryptonite, but, since it works slowly, Hagen had time to change to another flying form, lose Supes' vulnerability to kryptonite, and get away.

But red k works immediately, so they used a piece that already had affected Superman, and that did the trick. Do you remember seeing Supes chase down for future use pieces of red k after they did something to him? Neither do I, but apparently he did it a lot.

5. c: Giant Boy

Robby became all of the heroes mentioned, and many more, under Jim Mooney's pencils starting in *House of Mystery* #156 (Jan 66).

And it took a pretty good artist to sell us on guys like Chief Mighty Arrow. But Robby did introduce Plas to The Silver Age, and he who went on to his own short-lived Silver Age series.

The first time Robby dialed H-E-R-O, he changed into a very Colossal Boy-looking Giant Boy, complete with "GB" on his chest. Good thing these changes also came with complete background knowledge, or he might've thought he was just a very large Goof Ball.



Jim Mooney

6. a: Werewarrior.

Yeah, OK, this one isn't from the Silver Age — it's from "It's a Life!" in *Elvira* #5 (Sep 93) — but I had to include it.

Elvira helped a movie producer see how much different the world would've been if he hadn't been born.

In one scene, a writer he'd flimflammed was shown having become a famous comic-book scribe, who insisted to a fan that

the artist had had nothing to do with the success of the series.

In the background, someone was thumping inside a trunk, and a kid whispered, "Relax, Mr. Mooney, We'll let you out as soon as the panel's over."

Truly one of comic books' smallest cameo appearances.

Technically, we'll have to give credit for answer D, too. Because the story's writer was Kurt Busiek, creator of *Astro City*'s own Silver Agent: my bogus rationale for throwing this into a Silver Age quiz. Needless to say, Kurt'd never lock an artist in a trunk at a con to claim all the credit.

Well, at least I've never seen him travel with a trunk.

If you missed out on Mooney's past work, you can still catch some of it in a variety of Claypool Comics on occasion.

And those back-issue bins are virtually overflowing with it in a host of comics through the past 50 years. Check 'em out!



Death wouldn't have come without warning in *Amazing Spider-Man* #75, if Silvermane hadn't kidnapped someone to help decipher the tablet's code. Whom *did* he kidnap?



Riddle me this: If Clayface gained Superman's powers when he changed into Big Blue in *World's Finest* #140, why did he ever change into anything else? And how did our pals stop him?

**SUN
MAR 12**

Born on this date:
Carol Jazwinski
Sy Barry (1928)
R.A. Jones (1953)
Graham Nolan (1962)

**MON
MAR 13**

Born on this date:
Al Jaffee (1921)

**TUES
MAR 14**

Born on this date:
Helen Hamilton
Stephen R. Bissette
Hank Ketcham (1920) 80 years ago
Tom Batiuk (1947)
Brian Walker (1952)
Mike DeCarlo (1957)
Felipe Echevarria (1959)
Steve Brooks (1966)

**WED
MAR 15**

CBG #1376 ships — CBG's month-long March of Comics continues with a look at the '70s, when a new generation of creators began to build on what their idols had created.

Born on this date:
Bob Budiansky
Dave Marchman
Dan Adkins (1937)
John R. Cochran (1943)
Steve Kimball (1962)
Robert S. Elinskas (1972)

**THURS
MAR 16**

Born on this date:
Steve Lafler (1957)
Kate Worley (1958)
Todd McFarlane (1961)

**FRI
MAR 17**

St. Patrick's Day

Born on this date:
Flo Steinberg
Veronica Carlin
Rich Powers (1960) 40 years ago

**SAT
MAR 18**

Big Apple Show begins in New York, N.Y. See Calendar Notes.

Born on this date:
Frank McLaughlin (1935) 65 years ago
Kent Marshall Burles (1955) 45 years ago
Bill Reinhold (1955) 45 years ago
Shea Anton Pensa (1968)

Publishers

To see your comics listed here, please supply the exact shipping date for each title as soon as possible, preferably at least one month ahead of time. Send the information to: Maggie Thompson, CBG Calendar, 700 E. State St., Iola, WI 54990. The same goes for any other announcements, additions, and corrections.

CBG Calendar Notes

Shows listed are multiple-day, non-mall-show events with the primary focus on comic books. Further information about these and other shows, as well as creator appearances, can be found each week in the CBG features *What*, *Where*, and *When* and *Now Appearing*.

Big Apple Show, March 18 and 19 at St. Paul Church, 60th St. and Columbus Ave., New York, N.Y. Hours: 10 a.m.-7 p.m. Admission: \$6/day. Info: (718) 326-2713.

Continuing This Week

• **Cartoon Art Museum**, 814 Mission St., San Francisco, CA. Call for updates on current exhibits: (415) CAR-TOON. **Current exhibit:** *The Comic Strip: Cartoonists' Nude Self-Caricatures* exhibit, on display through May 14. Nude self-caricatures from the collection of Mark J. Cohen and Rose Marie McDaniel. Artists include Scott Adams, Sergio Aragonés, Charles Schulz, Will Eisner, Jules Feiffer, Lynn Johnston, Art Spiegelman, and Mort Walker. **Gorey in Excelsis: Celebrating the Timeless Art of Edward Gorey** exhibit has been extended through April 2. Features complete original art from *The Haunted Tea Cozy* and *The Christmas Carol*, as well as 30 other drawings. **It's Mutts**, featuring the comic

strip by artist Patrick McDonnell, has been extended through April 2.

• **International Museum of Cartoon Art**, 201 Plaza Real, Boca Raton, FL 33432. Call for updates on current exhibits: (561) 391-2200. **Current exhibit:** *50 Years of Peanuts: The Art of Charles M. Schulz*, through Apr. 2. A celebration of the 50th anniversary of Schulz' world-famous comic strip, featuring his early work, his products, and his life. **Off The Wall Street Journal: 50 Years of Funny Business**, through Apr. 2. A chronicle of five decades of the lighter side of business and social history, this exhibit presents editorial comics that have appeared in *The Wall Street Journal's* "Pepper ... and Salt" columns.

New comics scheduled to ship this week

The following information is taken from publisher and distributor solicitations and updates and is as accurate as possible at press time. Check with your local retailer to find out what day new comics go on the shelves. Comics that are delayed or rescheduled will be tracked in future CBG Calendars.

Note: * indicates a rescheduled comic book that appeared in a previous CBG Calendar.

AC Comics

* **Golden Age Men of Mystery** #20, \$6.95 (Jan)

Archie Comic Publications

Archie's Weird Mysteries #4, \$1.99
Betty #85, \$1.99

Jughead's Double Digest #67, \$3.19

Awesome Entertainment

* **Avengeyline** #2, \$2.99 (Dec)

* **Awsome Millennium Special '99**, \$4.95 (Dec)

* **Fighting American: Dogs of War** #4, \$2.99 (Dec)

* **Prophet: Legacy** #2, \$2.99 (Dec)

* **Supreme HC**, \$49.95 (Dec)

Caliber

* **Cavewoman: Odyssey** #2 (of 5), \$2.95 (Dec)

Chaos Comics

Purgatori vs. Vampirella #1, \$2.95

Dark Horse

Blade of the Immortal: The Gathering (1 of 15) #43, \$2.95

Dark Horse Presents #152, \$2.95

Gunsmith Cats: Kidnapped #5 (of 10), \$2.95

Sergio Aragonés' Groo: Mightier than the Sword #3 (of 4), \$2.95

Spyboy #6, \$2.50

Star Wars: Chewbacca #3 (of 4), \$2.95

DC Comics

Aquaman #67, \$1.99

Batman: Dark Victory #6 (of 13), \$2.95

Batman: Gotham Knights #3, \$2.50

Birds of Prey #17, \$1.99

Creature Commandos #1 (of 8), \$2.50

Deadenders #3, \$2.50

Doctor Mid-Nite TPB, \$19.95

Flash #123 (Millennium Edition), \$2.50

Gen 13 #51, \$2.50

JSA #10, \$2.50

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Mr. Majestic #9, \$2.50

Patriots #5, \$2.50

Powerpuff Girls #1, \$1.99

Sandman Presents: Petrefax #3 (of 4), \$2.95

Superboy #74, \$1.99

Superman: The Man of Steel #100, \$2.99 (spec. ed., \$3.99)

Swamp Thing #1, \$2.50

Titans #15, \$2.50

Transmetropolitan #33, \$2.50

* **Yeah!** #8, \$2.95 (Mar. 5-11)

Young Justice: Sins of Youth #1 (of 2), \$3.95

Young Justice: Sins of Youth Secret Files #1, \$4.95

El Capitan Books

* **Collected Stray Bullets Vol. 3** TPB, \$11.95 (Dec)

* **Stray Bullets** #21, \$2.95 (Nov)

Image Comics

* **Blue** #2, \$2.50 (Jan)

Darkminds Vol. 2 #2, \$2.50

* **Darkminds Vol. 1** TPB, \$18.95 (Feb)

Darkness #30, \$2.50

Gear Station #1, \$2.50

Iron Wings Vol. 2 #1, \$2.50

J.U.D.G.E. #1, \$2.95

* **Kabuki** #9, \$2.95 (Jul)

Kabuki Classics #12, \$3.25

Kin #2, \$2.95

* **Kiss: Psycho Circus** #28, \$2.25 (Feb)

Soul Saga #3, \$2.50

* **Warlands** #5, \$2.50 (Dec)

Marvel Comics

Bishop: The Last X-Man #8, \$1.99

Shipping notes and updates

• **Confirmed shipping:** We have received confirmation that the following titles have shipped and should be available in stores. This reflects shipping information received through Feb. 25.

A Fine Line: Bosom Enemies: Losing Our Bearings #1, \$6 (Mar)

Abstract: Strangers in Paradise Vol. III #30, \$2.75 (Feb)

Acclaim: Unity 2000 #2 (of 6), \$2.50 (Dec)

Archie: Cheryl Blossom #31, \$1.99 (Feb. 20-26)

Pals 'n' Gals Double Digest #48, \$3.19 (Feb. 20-26)

Behemoth: Brainbomb, \$19.95 (Mar)

Black Bull: Gatecrasher #2 (of 4), \$2.50 (Feb)

Black Library: Titan, \$6.50 (Feb)

Chaos: Lady Death: Dark Millennium #2 (of 3), \$2.95 (Feb)

Cup o' Tea: Xena's Arrow #7, \$2.50 (Feb)

Dark Horse: Aliens vs. Predator: Xenogenesis #3 (of 4), \$2.95 (Feb. 20-26)

Blade of the Immortal #42, \$3.50 (Feb. 20-26)

Buffy the Vampire Slayer #18 (two covers), \$2.95 (Feb. 20-26)

Ghost Vol. 2 #17, \$2.95 (Feb. 20-26)

Horror of Collier County #5 (of 5), \$2.95 (Feb. 20-26)

Star Wars #15, \$2.50 (Feb. 20-26)

Superman vs. the Terminator: Death to the Future #3 (of 4), \$2.95 (Feb. 20-26)

World Below II #3 (of 4), \$2.95 (Feb. 20-26)

Xena: Warrior Princess #6 (two covers), \$2.95 (Feb. 20-26)

DC: Action Comics #764, \$1.99 (Feb. 20-26)

All-Star Western Millennium Ed. #10, \$2.95 (Feb. 13-19)

Authority #12, \$2.50 (Feb. 20-26)

Batman #576, \$1.99 (Feb. 20-26)

Batman Beyond #6, \$1.99 (Feb. 20-26)

Batman: Gotham City Secret Files #1, \$4.95 (Feb. 6-12)

Batman: Haunted Gotham #3 (of 4), \$4.95 (Feb. 20-26)

Cartoon Network Starring #8, \$1.99 (Feb. 20-26)

Catwoman #79, \$1.99 (Feb. 20-26)

Detective Comics Millennium Ed. #38, \$3.95 (Feb. 20-26)

Dexter's Laboratory #8, \$1.99 (Feb. 20-26)

Disavowed #2, \$2.50 (Feb. 20-26)

Flash #159, \$1.99 (Feb. 20-26)

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Four Horsemen #3 (of 4), \$2.50 (Feb. 20-26)

Green Lantern: Emerald Allies TPB, \$14.95 (Feb. 6-12)

Hellblazer #147, \$2.50 (Feb. 20-26)

Hitman #48, \$2.50 (Feb. 20-26)

Legends of the DC Universe #27, \$1.99 (Feb. 13-19)

Patriots #4, \$2.50 (Feb. 20-26)

Pulp Fantastic #3 (of 3), \$2.50 (Feb. 20-26)

Steampunk #1, \$2.50 (Feb. 20-26)

Supergirl #43, \$1.99 (Feb. 20-26)

Superman Archives Vol. 5 HC, \$49.95 (Feb. 20-26)

Titans #14, \$2.50 (Feb. 13-19)

Titans/Legion of Super-Heroes: Universe Ablaze #2 (of 4), \$4.95 (Feb. 6-12)

Top Ten #7, \$2.95 (Feb. 13-19)

Weird War Tales Special #1, \$4.95 (Feb. 20-26)

Dark Angel: Blackjack: Second Bite of the Cobra: The Collection, \$10 (Feb)

Divya: Central City #2, \$3.99 (Jan)

Eddie Campbell: Eddie Campbell's Bacchus #50, \$2.95 (Jan)

Egmont: 2000 A.D. #1177, #1178, \$3.25 (Jan, Feb)

Fantagraphics: Sex-Philes #13, \$3.95 (Feb)

Skin Tight #2, \$2.95 (Jan)

Gemstone: Crime Patrol #1, \$2.50 (Feb)

Extra #4 (of 5), \$2.50 (Feb)

War against Crime #1, \$2.50 (Feb)

Harris: Vampirella/Lady Death: The Revenge #1, \$2.95 (Jan)

Heavy Metal: Heavy Metal Special Spring 2000, \$4.95 (Jan. 30-Feb. 5)

Humanoid: Dormant Beast, \$10.95 (Jan)

Image: Exposure #4, \$2.50 (Dec)

Fathom #0, \$2.50 (Jan. 2-8)

Jade Warriors #3, \$2.50 (Dec)

Lady Pendragon #8, \$2.95 (Dec)

Soul Saga #1, \$2.50 (Jan. 9-15)

Tenth: Black Embrace TPB, \$12.95 (Nov)

Tenth: Evil's Child #3, \$2.50 (Nov)

Tomb Raider #3, \$2.50 (Jan. 16-22)

Top Cow Classics: The Darkness #1, \$2.95 (Feb)

Witchblade #38, \$2.50 (Feb)

Ironcat: New Vampire Miyu Vol. 2, \$15.95 (Feb)

New Vampire Miyu Vol. 5 #3, \$2.95 (Feb)

Marvel: Avengers #27, \$2.99 (Feb. 20-26)

Avengers: United They Stand #6, \$1.99 (Feb. 6-12)

Captain Marvel #4, \$2.50 (Feb. 13-19)

Deadpool #39, \$1.99 (Feb. 20-26)

Gambit #15, \$1.99 (Feb. 20-26)

Iron Man #27, \$1.99 (Feb. 20-26)

Marvel: The Lost Generation #11 (of 12), \$2.99 (Feb. 20-26)

Spider-Man Unlimited #5, \$1.99 (Feb. 20-26)

Warlock #7, \$2.50 (Feb. 20-26)

Webspinners: Tales of Spider-Man #16, \$2.50 (Feb. 20-26)

Wolverine #149, \$1.99 (Feb. 20-26)

X-Men Universe #5, \$4.99 (Feb. 20-26)

Mixx Entertainment: Cardcaptor Sakura #2, \$2.95 (Jan)

New Breed: Tohubohu #6, \$3.25 (Feb)

Oni: Whitout: Melt #4 (of 4), \$2.95 (Jan. 23-29)

Sirius: Poison Elves #54, \$2.95 (Feb)

Slab-o-Concrete: Worm: Cartoon Arts Trust Benefit, \$19.95 (Dec)

Strait Jacket: Strait Jacket Presents #3 (of 3), \$2.95 (Feb)

Viz: Mobile Suit Gundam 0079 Part 2 #4 (of 5), \$2.95 (Feb. 20-26)

Pokémon: Surf's Up, Pikachu #4 (of 4), \$3.50 (Feb. 20-26)

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Hey, this looks familiar! A guide to reprints from *The Brave and the Bold*



Some of the "Strange Sports Stories" from *The Brave and the Bold* #45, #46, #48, and #49 were reprinted in *DC Special* #7 (Jun 70).

By John Wells

The Justice League, The Teen Titans, and The Suicide Squad share something in common with Hawkman, Metamorpho, Cave Carson, The Viking Prince, The Silent Knight, The Golden Gladiator, and the team of Starman and Black Canary. They all made their debuts in *The Brave and the Bold*, which was also home to Robin Hood, "Strange Sports Stories," and a plethora of team-up tales. The series began in mid-1955 and ended in mid-1984, and the popularity of those characters has driven up back-issue prices accordingly, thus making reprints of those stories an increasingly attractive option.

What follows is a nearly complete list of where you can find those reprints.

Reprint observations:

Only the final two Golden Gladiator stories remain unreprinted.

Of the original 25 Viking Prince stories (there was none in #6 but two apiece in #23 and #24), 17 have been reprinted.

Of the 12 series that appeared in *The Brave and the Bold* prior to regular Batman team-ups, The Suicide Squad is the only one whose first appearance (in #25) has never been reprinted.

With the exception of #55 (Metal Men and The Atom) and #56 (The Flash and Manhunter from Mars), every issue from #42 to #62 has been reprinted.

The two-issue run of the Julius Schwartz-edited pilot for a Starman-Black Canary series is notable for the first Silver Age appearance of Wildcat (#62) and villains The Mist (#61) and the team of Sportsmaster and The Huntress (revealed as husband and wife in #62).

Of note in the reprinted team-up issues are #54, #60 (Teen Titans pilots), #59, #64, #67 (the first three Batman team-ups), #85 (the story that introduced the redesigned Green Arrow), #86 (the conclusion to the original Deadman series, which had ended on a cliffhanger in *Strange Adventures* #216), #111 (part of the back-to-basics Joker movement that had begun with *Batman* #251), and #178 and #197 (two of three *Brave and Bold* stories — the other was in #181 — written by Alan Brennert).

Every Batman team-up illustrated by Neal Adams (#79-86 and #93) has been reprinted except for #84's Sgt. Rock episode.

Also unreprinted is #102's Teen Titans team-up, whose final pages were drawn by Adams to help out an ailing Jim Aparo.



The Brave and the Bold reprints:

#1 (Aug 55):

Golden Gladiator: "The Thunder of the Chariots" — *Best of The Brave and The Bold* #1; *DC Special* #12

Silent Knight: "Duel in Forest Perilous" — *Best of The Brave and The Bold* #1; *DC Special* #12

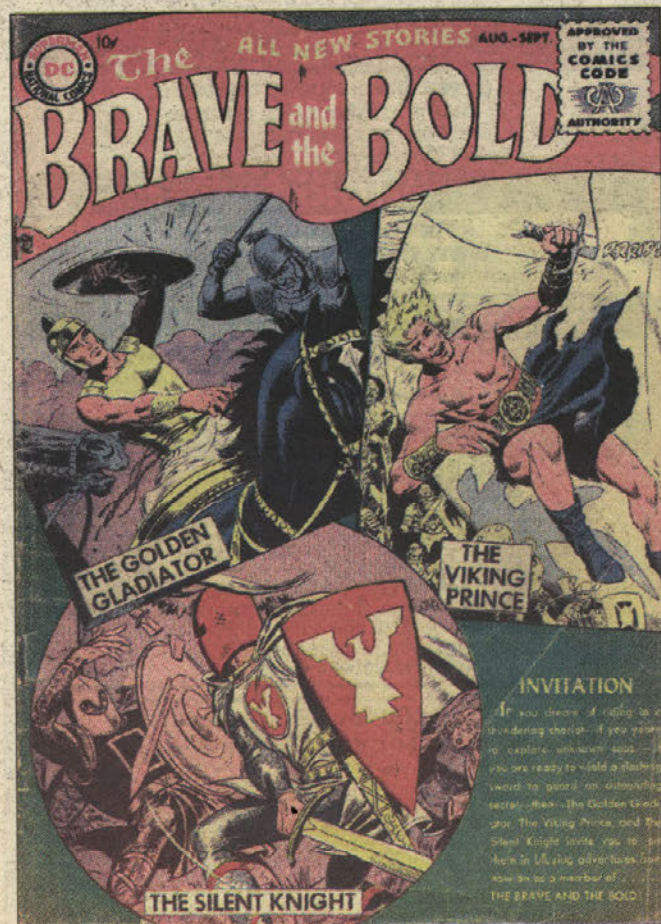
Viking Prince: "Battle for the Dragon Ship" — *Best of The Brave and The Bold* #1; *DC Special* #12 (pages 2-8)

#2 (Oct 55):

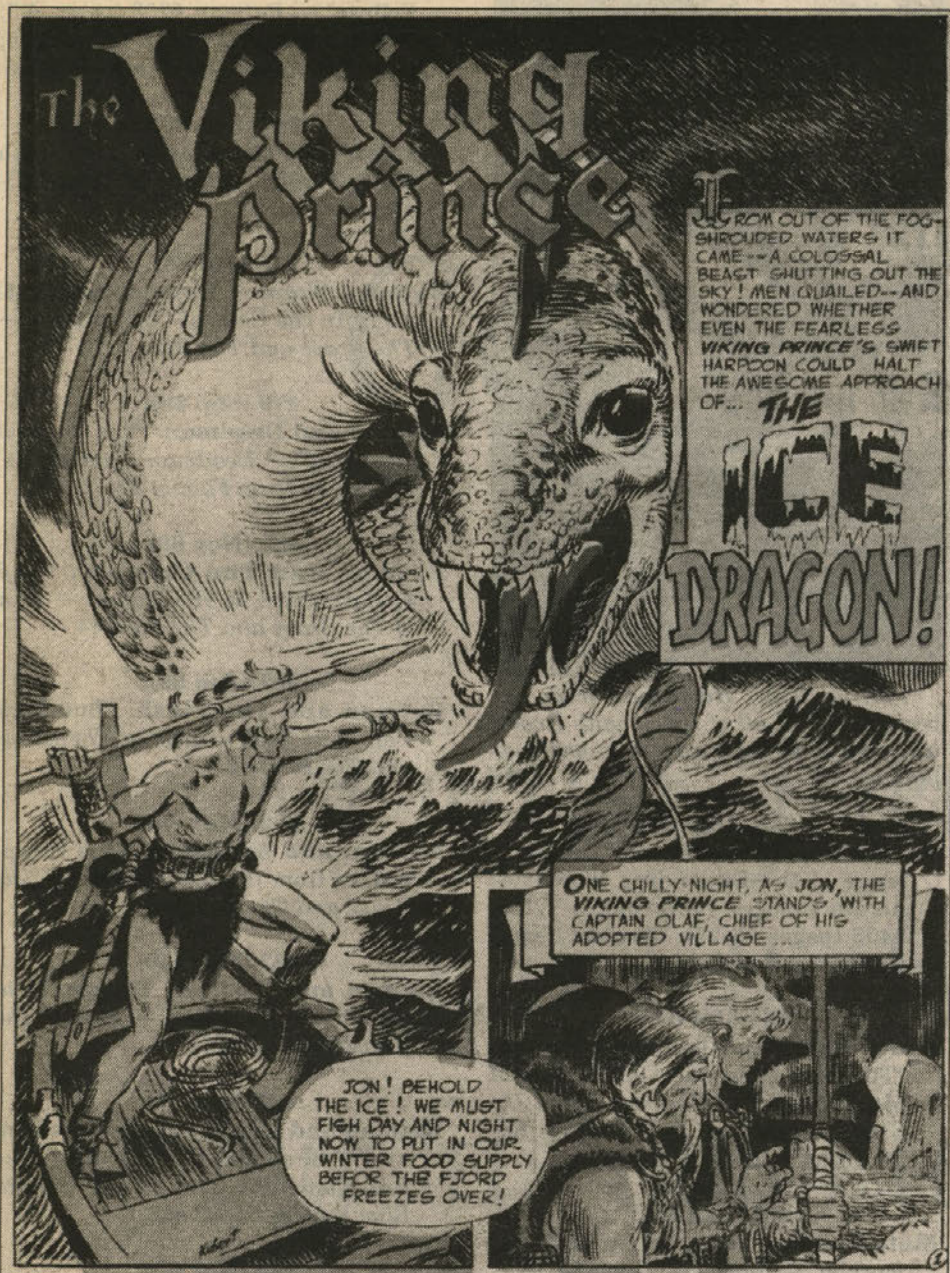
Golden Gladiator: "The Sword of Attila" — *Best of The Brave and The Bold* #3

Silent Knight: "Knight for a Day" — *The Brave and The Bold* #116

Viking Prince: "The Threat of the Phantom Vikings" — *Best of The Brave and The Bold* #3



The stories in *The Brave and the Bold* #1 (Aug 55) were reprinted in both *DC Special* #12 (Jun 71) and *Best of the Brave and the Bold* #1 (Oct 88).



"The Ice Dragon" from *The Brave and the Bold* #5 (Apr 56) influenced the cover of *DC Special* #12 and was one of two Viking Prince stories reprinted inside.

#3 (Dec 55):

Golden Gladiator: "The Invisible Wall" — *Best of The Brave and The Bold* #4

Viking Prince: "The Hammer of Thor" — *Greatest 1950s Stories Ever Told*

#4 (Feb 56):

Golden Gladiator: "Captive Champion" — *Best of The Brave and The Bold* #5

#5 (Apr 56):

Viking Prince: "The Ice Dragon" — *Best of The Brave and The Bold* #2; *DC Special* #12

#6 (Jun 56):

Robin Hood: "The Battle of the Kites" — *Best of The Brave and The Bold* #3; *DC Special* #22

Silent Knight: "The Hooded Terror" — *World's Finest Comics* #182

#7 (Aug 56):

Robin Hood: "The Forest of Traps" — *Best of The Brave and The Bold* #2;

DC Special #25

Viking Prince: "Invasion of the Sea Eagles" — *Best of The Brave and The Bold* #2

#9 (Dec 56):

Robin Hood: "Three Arrows against Doom" — *Best of DC* #26; *DC Special* #12 and #23

Viking Prince: "The Outcast Viking" — *Best of The Brave and The Bold* #6; *DC Special* #25

#11 (Apr 57):

Robin Hood: "Robin Hood vs. the Merrie Men" — *Best of The Brave and The Bold* #6; *DC Special* #24

Viking Prince: "The Terror Stone" — *Star-Spangled War Stories* #149

#12 (Jun 57):

Robin Hood: "The Apple of Peril" — *Best of The Brave and The Bold* #4

Viking Prince: "Monster of the Viking Sea" — *Best of The Brave and The Bold* #4; *Star-Spangled War Stories* #150

#14 (Nov 57):

Robin Hood: "The Secret of Sherwood Forest" — *Best of The Brave and The Bold* #5

Viking Prince: "The Ghost Ship" — *Best of The Brave and The Bold* #5

#15 (Jan 58):

Robin Hood: "The Bow That Couldn't Be Bent" — *DC Special* #25

Silent Knight: "The Three Flaming Dooms" — *The Brave and The Bold* #112

Viking Prince: "The Viking Genie" — *DC Special* #24

#16 (Mar 58):

Viking Prince: "The Viking and the Mermaid" — *DC Special* #12 (pages 2-13)

#18 (Jul 58):

Viking Prince: "Threat of the Ice King" — *Best of DC* #26; *DC Special* #5

#19 (Sep 58):

Viking Prince: "Challenge of the Flying Horse" — *The Brave and The Bold* #101

#20 (Nov 58):

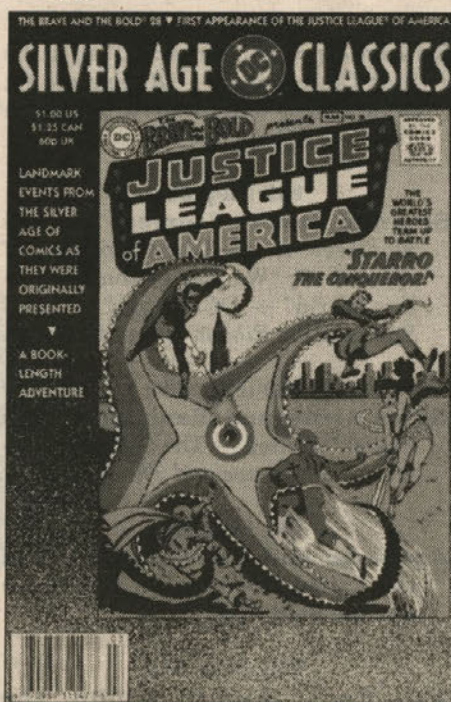
Viking Prince: "The Secret of Odin's Cup" — *The Brave and The Bold* #99

#21 (Jan 59):

Silent Knight: "The Sword in the Lake" — *Best of DC* #26

#23 (May 59):

Viking Prince: "Origin of the Viking Prince" — *The Brave and The Bold* #115; "The Figurehead of the Burning Sea" — *The Brave and The Bold* #113



Probably the most affordable reprint of the Justice League of America's first appearance is *DC Silver Age Classics The Brave and the Bold* #28 (92), currently trading at cover price or less.



When many DC titles expanded to 100 pages in the early 1970s, they relied on reprint material to fill the pages, and *The Brave and the Bold* was no exception, dipping back into its vault and reprinting tales from earlier issues.

#24 (Jul 59):

Viking Prince: "Trail of the Black Falcon" — *The Brave and The Bold* #117

#28 (Mar 60):

Justice League of America: "Starro the Conqueror" — *DC Silver Age Classics: The Brave and The Bold* #28; *Justice League of America* #39; *Justice League of America Archives* #1

#29 (May 60):

Justice League of America: "Challenge of the Weapons Master" — *Justice League of America* #48; *Justice League of America Archives* #1

#30 (Jul 60):

Justice League of America: "Case of the Stolen Super-Powers" *Justice League of America* #39 (pages 1-2, 6-12, 14-21, 23-27); *Justice League of America Archives* #1

#31 (Sep 60):

Cave Carson: "The Secret beneath the Earth" — *Best of DC* #26

#34 (Mar 61):

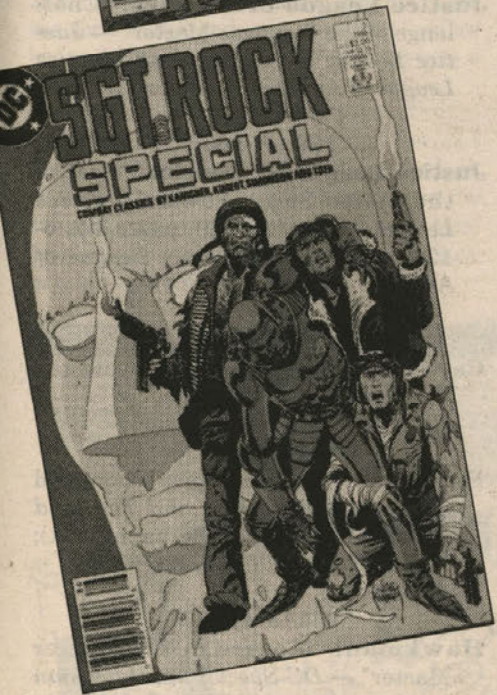
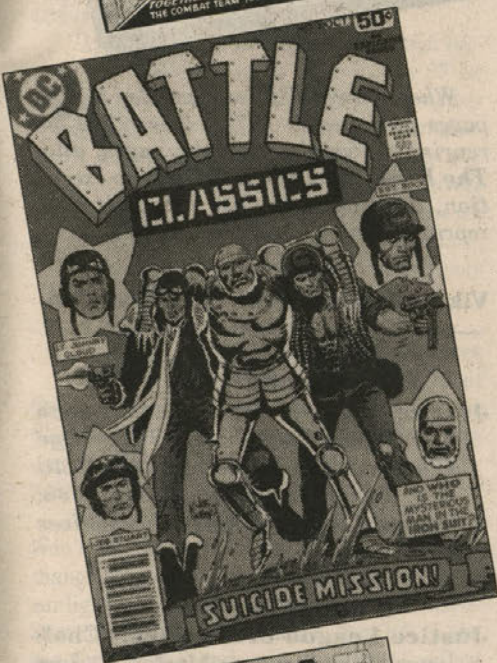
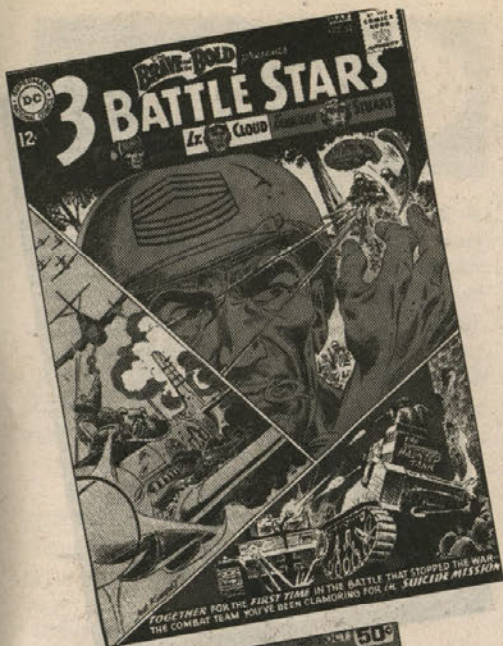
Hawkman: "Creature of a Thousand Shapes" — *The Brave and The Bold* #113; *Hawkman* (trade paperback); *Secret Origins of DC Super-Heroes*

#35 (May 61):

Hawkman: "Menace of the Matter Master" — *DC Special* #5; *Hawkman* (trade paperback); "Valley of Vanishing Men" — *Hawkman* (trade paperback)

#36 (Jul 61):

Hawkman: "Strange Spells of the Sorcerer" — *DC 100-Page Super-Spec-*



tacular #6; *Hawkman* (trade paperback); "Shadow-Thief of Midway City" — *Best of DC* #10; *DC Special* #8; *Hawkman* (trade paperback)

#38 (Nov 61):

Suicide Squad: "Menace of the Mirage People" — *Best of DC* #26

#42 (Jul 62):

Hawkman: "The Menace of the Dragonfly Raiders" — *Hawkman* (trade paperback)

#43 (Sep 62):

Hawkman: "The Masked Marauders of Earth" — *DC Special Series* #19; *Hawkman* (trade paperback)

#44 (Nov 62):

Hawkman: "Earth's Impossible Day" — *Adventure Comics* #413; *Hawkman* (trade paperback); "The Men Who Moved the World" — *Detective Comics* #438; *Hawkman* (trade paperback)

#45 (Jan 63):

Strange Sports Stories: "Challenge of the Headless Baseball Team" — *DC Special* #1, #9; "Goliath of the Gridiron" — *DC Special* #7

#46 (Mar 63):

Strange Sports Stories: "Danger on the Martian Links" — *DC Special* #9; "The Hot-Shot Hoopsters" — *DC Special* #7

#47 (May 63):

Strange Sports Stories: "The Phantom Prizefighter" — *DC Special* #9; "Saga of the Secret Sportsmen" — *DC Special* #13; *Mysteries in Space* (trade paperback)

#48 (Jul 63):

Strange Sports Stories: "Duel of the Star Champions" — *DC Special* #9; "The Man Who Drove Through Time" — *DC Special* #7

#49 (Sep 63):

Strange Sports Stories: "Gorilla Wonders of the Diamond" — *DC Special* #7; "Warrior of the Weightless World" — *DC Special* #14; *DC Special Blue Ribbon Digest* #13

#50 (Nov 63):

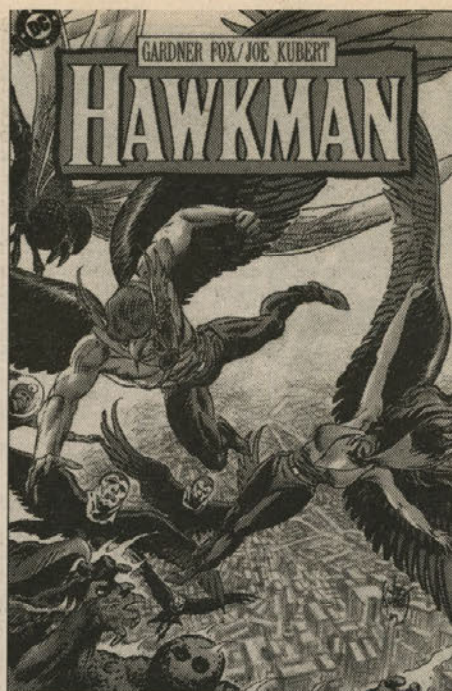
Green Arrow and Manhunter from Mars: "Wanted — The Capsule Master" — *The Brave and The Bold* #114

#51 (Jan 64):

Aquaman and Hawkman: "Fury of the Exiled Creature" — *The Brave and the Bold* #112

#52 (Mar 64):

Sgt. Rock, Johnny Cloud, the Haunted Tank, and Mlle. Marie: "Suicide Mission" — *Battle Classics* #1; *Sgt. Rock Special* (first series) #2



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#53 (May 64):

The Atom and The Flash: "The Challenge of the Expanding World" — *Action Comics* #405 (pages 1-13), #406 (pages 14-25); *Greatest Team-Up Stories Ever Told*

#54 (Jul 64):

Kid Flash, Aqualad, and Robin: "The Thousand-and-One Dooms of Mr. Twister" — *Greatest Team-Up Stories Ever Told*; *DC 100-Page Super-Spectacular* #DC-21

#57 (Jan 65):

Metamorpho: "The Origin of Metamorpho" — *Super DC Giant* #S-16

#58 (Mar 65):

Metamorpho: "The Junk Yard of Doom" — *World's Finest Comics* #228

#59 (May 65):

Batman and Green Lantern: "The Tick-Tock Traps of the Time Commander" — *The Brave and The Bold* #112

#60 (Jul 65):

Teen Titans: "The Astounding Separated Man" — *Superboy* (first series) #185

#61 (Sep 65):

Starman and Black Canary: "Mastermind of Menace" — *Justice League of America* #116

#62 (Nov 65):

Starman and Black Canary: "The Big Super-Hero Hunt" — *Best of DC* #21

#64 (Mar 66):

Batman and Eclipso: "Batman versus

Eclipso" — *Batman* #208 (pages 4-5; page 6, panels 1-3; page 12, panel 5; pages 19-20); *Super-Team Family* #5

#67 (Sep 66):

Batman and The Flash: "The Death of The Flash" — *Super DC Giant* #S-16

#78 (Jul 68):

Batman, Wonder Woman, and Batgirl: "In the Coils of Copperhead" — *The Brave and The Bold* #116

#79 (Sep 68):

Batman and Deadman: "The Track of the Hook" — *Deadman* (first series) #5; *Super-Team Family* #2

#80 (Nov 68):

Batman and The Creeper: "And Hellgrammite Is His Name" — *Best of The Brave and The Bold* #4

#81 (Jan 69):

Batman and The Flash: "But Bork Can Hurt You" — *Best of The Brave and The Bold* #2

#82 (Mar 69):

Batman and Aquaman: "The Sleepwalker from the Sea" — *Best of The Brave and The Bold* #3

#83 (May 69):

Batman and the Teen Titans: "Punish Not My Evil Son" — *Best of The Brave and The Bold* #6

#85 (Sep 69):

Batman and Green Arrow: "The Senator's Been Shot" — *Best of The Brave and The Bold* #1; *DC Special Blue Ribbon Digest* #23

#86 (Nov 69):

Batman and Deadman: "You Can't Hide from a Deadman" — *Best of DC* #26; *Deadman* (first series) #7

#93 (Jan 71):

Batman and The House of Mystery: "Red Water, Crimson Death" — *Best of The Brave and The Bold* #5; *Limited Collectors' Edition* #C-59

#108 (Sep 73):

Batman and Sgt. Rock: "The Night Batman Sold His Soul" — *Sgt. Rock* (second series) #19

#111 (Mar 74):

Batman and The Joker: "Death Has the Last Laugh" — *Greatest Joker Stories Ever Told*

#178 (Sep 81):

Batman and The Creeper: "Paper Chase" — *Greatest Team-Up Stories Ever Told*

#197 (Apr 84):

Batman and Catwoman: "The Autobiography of Bruce Wayne" — *Greatest Batman Stories Ever Told*

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314 NM	\$100.00	12 NM	\$200.00	29 VF	\$125.00
315 NM	\$80.00	13 NM	\$200.00	30 VF	\$125.00
316 NM	\$100.00	14 NM	\$200.00	31 VF	\$125.00
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325 NM	\$48.00	23 NM	\$200.00	40 VF	\$125.00
326 NM	\$48.00	24 NM	\$200.00	41 VF	\$125.00
327 NM	\$48.00	25 NM	\$200.00	42 VF	\$125.00
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329 NM	\$48.00	27 NM	\$200.00	44 VF	\$125.00
330 NM	\$48.00	28 NM	\$200.00	45 VF	\$125.00
331 NM	\$48.00	29 NM	\$200.00	46 VF	\$125.00
332 NM	\$48.00	30 NM	\$200.00	47 VF	\$125.00
333 NM	\$48.00	31 NM	\$200.00	48 VF	\$125.00
334 NM	\$48.00	32 NM	\$200.00	49 VF	\$125.00
335 NM	\$48.00	33 NM	\$200.00	50 VF	\$125.00
336 NM	\$48.00	34 NM	\$200.00	51 VF	\$125.00
337 NM	\$48.00	35 NM	\$200.00	52 VF	\$125.00
338 NM	\$48.00	36 NM	\$200.00	53 VF	\$125.00
339 NM	\$48.00	37 NM	\$200.00	54 VF	\$125.00
340 NM	\$48.00	38 NM	\$200.00	55 VF	\$125.00
341 NM	\$48.00	39 NM	\$200.00	56 VF	\$125.00
342 NM	\$48.00	40 NM	\$200.00	57 VF	\$125.00
343 NM	\$48.00	41 NM	\$200.00	58 VF	\$125.00
344 NM	\$48.00	42 NM	\$200.00	59 VF	\$125.00
345 NM	\$48.00	43 NM	\$200.00	60 VF	\$125.00
346 NM	\$48.00	44 NM	\$200.00	61 VF	\$125.00
347 NM	\$48.00	45 NM	\$200.00	62 VF	\$125.00
348 NM	\$48.00	46 NM	\$200.00	63 VF	\$125.00
349 NM	\$48.00	47 NM	\$200.00	64 VF	\$125.00
350 NM	\$48.00	48 NM	\$200.00	65 VF	\$125.00
351 NM	\$48.00	49 NM	\$200.00	66 VF	\$125.00
352 NM	\$48.00	50 NM	\$200.00	67 VF	\$125.00
353 NM	\$48.00	51 NM	\$200.00	68 VF	\$125.00
354 NM	\$48.00	52 NM	\$200.00	69 VF	\$125.00
355 NM	\$48.00	53 NM	\$200.00	70 VF	\$125.00
356 NM	\$48.00	54 NM	\$200.00	71 VF	\$125.00
357 NM	\$48.00	55 NM	\$200.00	72 VF	\$125.00
358 NM	\$48.00	56 NM	\$200.00	73 VF	\$125.00
359 NM	\$48.00	57 NM	\$200.00	74 VF	\$125.00
360 NM	\$48.00	58 NM	\$200.00	75 VF	\$125.00
361 NM	\$48.00	59 NM	\$200.00	76 VF	\$125.00
362 NM	\$48.00	60 NM	\$200.00	77 VF	\$125.00
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364 NM	\$48.00	62 NM	\$200.00	79 VF	\$125.00
365 NM	\$48.00	63 NM	\$200.00	80 VF	\$125.00
366 NM	\$48.00	64 NM	\$200.00	81 VF	\$125.00
367 NM	\$48.00	65 NM	\$200.00	82 VF	\$125.00
368 NM	\$48.00	66 NM	\$200.00	83 VF	\$125.00
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374 NM	\$48.00	72 NM	\$200.00	89 VF	\$125.00
375 NM	\$48.00	73 NM	\$200.00	90 VF	\$125.00
376 NM	\$48.00	74 NM	\$200.00	91 VF	\$125.00
377 NM	\$48.00	75 NM	\$200.00	92 VF	\$125.00
378 NM	\$48.00	76 NM	\$200.00	93 VF	\$125.00
379 NM	\$48.00	77 NM	\$200.00	94 VF	\$125.00
380 NM	\$48.00	78 NM	\$200.00	95 VF	\$125.00
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383 NM	\$48.00	81 NM	\$200.00	98 VF	\$125.00
384 NM	\$48.00	82 NM	\$200.00	99 VF	\$125.00
385 NM	\$48.00	83 NM	\$200.00	100 VF	\$125.00
386 NM	\$48.00	84 NM	\$200.00	101 VF	\$125.00
387 NM	\$48.00	85 NM	\$200.00	102 VF	\$125.00
388 NM	\$48.00	86 NM	\$200.00	103 VF	\$125.00
389 NM	\$48.00	87 NM	\$200.00	104 VF	\$125.00
390 NM	\$48.00	88 NM	\$200.00	105 VF	\$125.00
391 NM	\$48.00	89 NM	\$200.00	106 VF	\$125.00
392 NM	\$48.00	90 NM	\$200.00	107 VF	\$125.00
393 NM	\$48.00	91 NM	\$200.00	108 VF	\$125.00
394 NM	\$48.00	92 NM	\$200.00	109 VF	\$125.00
395 NM	\$48.00	93 NM	\$200.00	110 VF	\$125.00
396 NM	\$48.00	94 NM	\$200.00	111 VF	\$125.00
397 NM	\$48.00	95 NM	\$200.00	112 VF	\$125.00
398 NM	\$48.00	96 NM	\$200.00	113 VF	\$125.00
399 NM	\$48.00	97 NM	\$200.00	114 VF	\$125.00
400 NM	\$48.00	98 NM	\$200.00	115 VF	\$125.00
401 NM	\$48.00	99 NM	\$200.00	116 VF	\$125.00
402 NM	\$48.00	100 NM	\$200.00	117 VF	\$125.00
403 NM	\$48.00	101 NM	\$200.00	118 VF	\$125.00
404 NM	\$48.00	102 NM	\$200.00	119 VF	\$125.00
405 NM	\$48.00	103 NM	\$200.00	120 VF	\$125.00
406 NM	\$48.00	104 NM	\$200.00	121 VF	\$125.00
407 NM	\$48.00	105 NM	\$200.00	122 VF	\$125.00
408 NM	\$48.00	106 NM	\$200.00	123 VF	\$125.00
409 NM	\$48.00	107 NM	\$200.00	124 VF	\$125.00
410 NM	\$48.00	108 NM	\$200.00	125 VF	\$125.00
411 NM	\$48.00	109 NM	\$200.00	126 VF	\$125.00
412 NM	\$48.00	110 NM	\$200.00	127 VF	\$125.00
413 NM	\$48.00	111 NM	\$200.00	128 VF	\$125.00
414 NM	\$48.00	112 NM	\$200.00	129 VF	\$125.00
415 NM	\$48.00	113 NM	\$200.00	130 VF	\$125.00
416 NM	\$48.00	114 NM	\$200.00	131 VF	\$125.00
417 NM	\$48.00	115 NM	\$200.00	132 VF	\$125.00
418 NM	\$48.00	116 NM	\$200.00	133 VF	\$125.00
419 NM	\$48.00	117 NM	\$200.00	134 VF	\$125.00
420 NM	\$48.00	118 NM	\$200.00	135 VF	\$125.00
421 NM	\$48.00	119 NM	\$200.00	136 VF	\$125.00
422 NM	\$48.00	120 NM	\$200.00	137 VF	\$125.00
423 NM	\$48.00	121 NM	\$200.00	138 VF	\$125.00
424 NM	\$48.00	122 NM	\$200.00	139 VF	\$125.00
425 NM	\$48.00	123 NM	\$200.00	140 VF	\$125.00
426 NM	\$48.00	124 NM	\$200.00	141 VF	\$125.00
427 NM	\$48.00	125 NM	\$200.00	142 VF	\$125.00
428 NM	\$48.00	126 NM	\$200.00	143 VF	\$125.00
429 NM	\$48.00	127 NM	\$200.00	144 VF	\$125.00
430 NM	\$48.00	128 NM	\$200.00	145 VF	\$125.00
431 NM	\$48.00	129 NM	\$200.00	146 VF	\$125.00
432 NM	\$48.00	130 NM	\$200.00	147 VF	\$125.00
433 NM	\$48.00	131 NM	\$200.00	148 VF	\$125.00
434 NM	\$48.00	132 NM	\$200.00	149 VF	\$125.00
435 NM	\$48.00	133 NM	\$200.00	150 VF	\$125.00
436 NM	\$48.00	134 NM	\$200.00	151 VF	\$125.00
437 NM	\$48.00	135 NM	\$200.00	152 VF	\$125.00
438 NM	\$48.00	136 NM	\$200.00	153 VF	\$125.00
439 NM	\$48.00	137 NM	\$200.00	154 VF	\$125.00
440 NM	\$48.00	138 NM	\$200.00	155 VF	\$125.00
441 NM	\$48.00	139 NM	\$200.00	156 VF	\$125.00
442 NM	\$48.00	140 NM	\$200.00	157 VF	\$125.00
443 NM	\$48.00	141 NM	\$200.00	158 VF	\$125.00
444 NM	\$48.00	142 NM	\$200.00	159 VF	\$125.00
445 NM	\$48.00	143 NM	\$200.00	160 VF	\$125.00
446 NM	\$48.00	144 NM	\$200.00	161 VF	\$125.00
447 NM	\$48.00	145 NM	\$200.00	162 VF	\$125.00
448 NM	\$48.00	146 NM	\$200.00	163 VF	\$125.00
449 NM	\$48.00	147 NM	\$200.00	164 VF	\$125.00
450 NM	\$48.00	148 NM	\$200.00	165 VF	\$125.00
451 NM	\$48.00	149 NM	\$200.00	166 VF	\$125.00
452 NM	\$48.00	150 NM	\$200.00	167 VF	\$125.00
453 NM	\$48.00	151 NM	\$200.00	168 VF	\$125.00
454 NM	\$48.00	152 NM	\$200.00	169 VF	\$125.00
455 NM	\$48.00	153 NM	\$200.00	170 VF	\$125.00
456 NM	\$48.00	154 NM	\$200.00	171 VF	\$125.00
457 NM	\$48.00	155 NM	\$200.00	172 VF	\$125.00
458 NM	\$48.00	156 NM	\$200.00	173 VF	\$125.00
459 NM	\$48.00	157 NM	\$200.00	174 VF	\$125.00
460 NM	\$48.00	158 NM	\$200.00	175 VF	\$125.00
461 NM	\$48.00	159 NM	\$200.00	176 VF	\$125.00
462 NM	\$48.00	160 NM	\$200.00	177 VF	\$125.00
463 NM	\$48.00	161 NM	\$200.00	178 VF	\$125.00
464 NM	\$48.00	162 NM	\$200.00	179 VF	\$125.00
465 NM	\$48.00	163 NM	\$200.00	180 VF	\$125.00
466 NM	\$48.00	164 NM	\$200.00	181 VF	\$125.00
467 NM	\$48.00	165 NM	\$200.00	182 VF	\$125.00
468 NM	\$48.00	166 NM	\$200.00	183 VF	\$125.00
469 NM	\$48.00	167 NM	\$200.00	184 VF	\$125.00
470 NM	\$48.00	168 NM	\$200.00	185 VF	\$125.00
471 NM	\$48.00	169 NM	\$200.00	186 VF	\$125.00
472 NM	\$48.00	170 NM	\$200.00	187 VF	\$125.00
473 NM	\$48.00	171 NM	\$200.00	188 VF	\$125.00
474 NM	\$48.00	172 NM	\$200.00	189 VF	\$125.00
475 NM	\$48.00	173 NM	\$200.00	190 VF	\$125.00
476 NM	\$48.00	174 NM	\$200.00	191 VF	\$125.00
477 NM	\$48.00	175 NM	\$200.00	192 VF	\$125.00
478 NM	\$48.00	176 NM	\$200.00	193 VF	\$125.00
479 NM	\$48.00	177 NM	\$200.00	194 VF	\$125.00
480 NM	\$48.00	178 NM	\$200.00	195 VF	\$125.00
481 NM	\$48.00	179 NM	\$200.00	196 VF	\$125.00
482 NM	\$48.00	180 NM	\$200.00	197 VF	\$125.00
483 NM	\$48.00	181 NM	\$200.00	198 VF	\$125.00
484 NM	\$48.00	182 NM	\$200.00	199 VF	\$125.00
485 NM	\$48.00	183 NM	\$200.00	200 VF	\$125.00
486 NM	\$48.00	184 NM	\$200.00	201 VF	\$125.00
487 NM	\$48.00	185 NM	\$200.00	202 VF	\$125.00
488 NM	\$48.00	186 NM	\$200.00	203 VF	\$125.00
489 NM	\$48.00	187 NM	\$200.00	204 VF	\$125.00
490 NM	\$48.00	188 NM	\$200.00	205 VF	\$125.00
491 NM	\$48.00	189 NM	\$200.00	206 VF	\$125.00
492 NM	\$48.00	190 NM	\$200.00	207 VF	\$125.00
493 NM	\$48.00	191 NM	\$200.00	208 VF	\$125.00
494 NM	\$48.00	192 NM	\$200.00	209 VF	\$125.0

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	125 G \$13	13 F \$150	557 VF+ \$25
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2 G \$15	CASES	3-D-ELL	
	52 VG+ \$60	1 F \$45	JUNGLE
GREAT WESTERN	54 G+ \$35		148 F \$45
9 Fr \$5	60 VG+ \$60	3-D LITTLE EVA	bondage -c
		1 VF \$65	
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846 VG \$8	23 VG \$80	1 F \$25	
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www.thefurtheradventures.com

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HIT COMICS	22	G+H	\$136	HOUSE OF SECRETS	69	VF/NM	\$75
HIT COMICS	23	VG+SR	\$285	MYSTERY IN SPACE	2	VG(R)	\$188
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HOUSE OF MYSTERY	9	G+VG	\$80	MYSTERY IN SPACE	14	G+VG	\$75
HOUSE OF MYSTERY	26	G+	\$40	MYSTERY IN SPACE	16	VG	\$80
HOUSE OF MYSTERY	29	VG+VG+	\$45	MYSTERY IN SPACE	24	G+	\$60
HOUSE OF MYSTERY	30	FN	\$56	MYSTERY IN SPACE	25	G+VG	\$60
HOUSE OF MYSTERY	35	VG	\$40	STRANGE ADVENTURES	1	G+(R)	\$395
HOUSE OF MYSTERY	42	VG+	\$39	STRANGE ADVENTURES	2	G+	\$177
HOUSE OF MYSTERY	71	VF	\$60	STRANGE ADVENTURES	10	FN/NM	\$275
HOUSE OF SECRETS	1	G/R	\$125	STRANGE ADVENTURES	13	VF	\$285
HOUSE OF SECRETS	2	G/G+	\$70	STRANGE ADVENTURES	19	VG+VG+	\$125
HOUSE OF SECRETS	17	VF	\$60	STRANGE ADVENTURES	26	G/G+	\$56
HOUSE OF SECRETS	32	FN+VF	\$60	STRANGE ADVENTURES	27	FN/NM	\$175
HOUSE OF SECRETS	36	VF/NM	\$85	STRANGE ADVENTURES	28	VG+VG+	\$110

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thebookbarn@prodigy.net Randy (12-6 pm, Thur-Sat) Evelyn (1-9 pm, Tues-Sat)

We have a complete listing of titles available! Please send a business letter size SASE and you will receive the our catalog!

All comics in VF-NM condition!

Shipping: Please add \$4.00 plus \$0.83 per comic. Please allow 1-3 weeks for processing and delivery. Please provide street address as most orders are shipped via UPS. We accept all major credit cards. Include the expiration date. Checks or money orders accepted (written to The Book Barn). Checks take 2 weeks to clear. Missouri residents add 6.439% sales tax.

The Book Barn...since 1980.

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Dave McKean	Arkham Asylum pg#	\$1,000.00
Dan Brereton	DHP#125 - cover (Nocturnals)	\$1,600.00
Dan Brereton	DHP#127 - cover (Nocturnals)	\$1,200.00
Dan Brereton	unpub. Nocturnals(Horror, Starfish, Hall Girl)	\$1,350.00
Bill Sienkiewicz	unpub. Elektra watercolor (11x16)	\$1,350.00
Scott Hampton	Sandman: Lucifer #3-cover	\$1,450.00
Brian Stelfreeze	Shadow of the Bat #17-cover (God of Fear)	\$1,000.00

Please call for specifics and availability.
All pieces are painted and are mint condition.
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 4011 Artists, Wanted
 4015 Distributors
 4020 Events/Cons
 4025 Employment - Position Open
 4026 Employment - Position Wanted
 4030 Fan / Collector Clubs
 4040 Writers, For Hire
 4041 Writers, Wanted
 4050 Small Press, For Sale
 4051 Small Press, Wanted

PERSONALS

4005 Personals

COMICS

4100 Archie, For Sale
 4101 Archie, Wanted
 4110 Black & White, For Sale
 4111 Black & White, Wanted
 4120 Classic, For Sale
 4121 Classic, Wanted
 4122 Comic Collections, For Sale
 4123 Comic Collections, Wanted
 4124 Comics Related, Employment
 4125 Comics Shows

4126 Comic Supplies
 4128 Dark Horse, For Sale / Wanted
 4130 DC, For Sale
 4131 DC, Wanted
 4140 Dell / Gold Key / Whitman, For Sale
 4141 Dell / Gold Key / Whitman, Wanted
 4150 Disney, For Sale
 4151 Disney, Wanted
 4156 Distributors
 4160 EC, For Sale
 4161 EC, Wanted
 4170 Fawcett, For Sale
 4171 Fawcett, Wanted
 4180 Foreign, For Sale
 4181 Foreign, Wanted
 4190 Harvey, For Sale
 4191 Harvey, Wanted
 4200 Humor / Funny Animals, For Sale
 4201 Humor / Funny Animals, Wanted
 4204 Image, For Sale / Wanted
 4207 Malibu, For Sale / Wanted
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 4211 Marvel / Timely, Wanted
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 4216 Platinum Age, Wanted
 4220 Science Fiction / Horror, For Sale
 4221 Science Fiction / Horror, Wanted
 4240 Underground, For Sale

4241 Underground, Wanted
 4250 Independents, For Sale
 4251 Independents, Wanted
 4255 Valiant / Voyager, For Sale / Wanted
 4260 Westerns, For Sale
 4261 Westerns, Wanted
 4300 Golden Age, For Sale
 4301 Golden Age, Wanted
 4310 Silver Age, For Sale
 4311 Silver Age, Wanted
 4320 General Comics, For Sale
 4321 General Comics, Wanted

MISCELLANEOUS

4400 Original Art, For Sale
 4401 Original Art, Wanted
 4410 Big Little Books, For Sale
 4411 Big Little Books, Wanted
 4420 Books - General, For Sale
 4421 Books - General, Wanted
 4422 Collectible Card Games, For Sale
 4423 Collectible Card Games, Wanted
 4424 Computer Software / Supplies, For Sale
 4425 Computer Software / Supplies, Wanted
 4430 Paperbacks, For Sale
 4431 Paperbacks, Wanted
 4440 Pulp, For Sale
 4441 Pulp, Wanted
 4450 Magazines, For Sale
 4451 Magazines, Wanted
 4452 Science Fiction, For Sale
 4453 Science Fiction, Wanted
 4600 Reprints, For Sale
 4601 Reprints, Wanted
 4605 Phone Cards, For Sale
 4606 Phone Cards, Wanted
 4610 Portfolios / Posters, For Sale
 4511 Portfolios / Posters, Wanted
 4650 Oldtime Radio, For Sale
 4651 Oldtime Radio, Wanted
 4660 Miscellaneous, For Sale
 4661 Miscellaneous, Wanted
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 4701 Novelties / Toys / Games, Wanted
 4710 Role - Playing Games
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4010

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ARTIST FOR hire. Kubert School graduate. Fine figures and detailed backgrounds. Resume and portfolio available upon request. Rush Kress, 1225 Park Ave, NYC, NY 10128. 212-831-0043.

Artist Robert Clyde Allen

P.O. Box 488
Spencer, NC 28159
704-637-0186

Email at rca_artist61@yahoo.com

4011

ARTISTS WANTED

SEMI-REAL best (like Eisner's Spirit) others considered. Disney style needed also. \$50/p minimum. Samples to: Thackston Art, 2925 Ramada Dr. #418, Tampa, FL 33613.

4025

EMPLOYMENT - POSITION OPEN

OUTSIDE FIELD sales representative Diamond Comic Distributors, world's largest distributor of English language comic books and related products, has an opening for a Chicago based Field Rep. Diamond Field Representatives spend approximately 75% of their time visiting the top 2,500 customers in their assigned territory. Also visits other types of retailers to promote comic awareness and increase sales represents Diamond at trade shows, etc. Customer service and/or sales experience and relevant product knowledge required. To apply, mail or fax resume and cover letter including salary requirements to DCD: Attn: Outsales, 1966 Greenspring Dr. #300 Timonium, MD 21093. Fax: 410-560-7148.

4041

WRITERS WANTED

GEORGE PEREZ newsletter submissions needed: articles, artwork, etc. Write for details. Tony Lorenz, 8708 Friendship Ct., Tampa, FL 33634. tllorenz101@aol.com

4050

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SPARKY SAYS: Snowed in? Rained out? Spend the day reading great cartoon stories. Free catalog. SASE. PO Box 304, Valparaiso, IN 46383. Cyberdogs e-mail: paradisevalleycomics@yahoo.com

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PIRATES in Shyster Comics #4? Almost. Find out how as Fred Hembeck interviews the Shyster. Just \$1.25 postpaid. Tom Hegeman, 35 Church, Oneonta, NY 13820.

HOPE AND Crosby never encountered this. Thief #6. Send \$1.50 plus 50¢ postage to Rene Blansette, PO Box 812, Louisville, KY 40201-0812.

AXEL AND Alex "Monsters Among Us." All three parts available. \$2 each ppd. from Daddy-O Press/Terry Flippo, 205 Breezewood Ct., Mt. Airy, MD 21771.

NUDE WITCH Photos in "As Above So Below" \$2. Packet \$3.50. Blood Red Moon style. Write 341-11 S. College Rd., PMB 269, Wilmington, NC 28405.

NUDE WITCHES of Blood Red Moon in "As Above So Below" \$2. Information packet, \$3.50. Write 341-11 S. College Rd., PMB 269, Wilmington, NC 28405.

4050

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MEMBERSHIP DRIVE! Do you do b&w or photocopied comics? The United Fanzine Corporation might be right for you! Check us out at <http://www.geocities.com/SolHo/8013>

SHYSTER COMICS #4 has Hembeck, Skeates, Korkis, Cosgrove, Demerary- one clunker in 5 ain't bad. Just \$1.25 postpaid. Tom Hegeman, 35 Church, Oneonta, NY 13820.

4051

SMALL PRESS WANTED

ARTIST WANTED for fun erotic comics. Percentage payment. Samples to: "A" Project, 4691 Commercial Dr., PMB #359, New Hartford, NY 13413 or comicpub@aol.com

ARTISTS WANTED for diverse anthology (payment low but still a payment). Anthology, 4691 Commercial Dr., PMB 359, New Hartford, NY 13413. comicpub@aol.com

ARTIST WANTED: Must be able to draw backgrounds and architecture! Looking for influences: Arthur Adams, Frank Quitely, Frank Miller, Walt Simonson. Let's work on the next big thing! Brad 603-427-5482. Thanks!

4101

ARCHIE, WANTED

BUYING ARCHIES! 10¢ Cover G/VG \$2.50 @, VG/FN \$3 @. 12¢ Cover G/VG \$1.50 @, VG/FN \$2 @. More \$ for better. Richard, 916-568-7711. rrpquixote@juno.com

4110

BLACK & WHITE, FOR SALE

SALE: THE Adventurers, #0 thru #10, Aircel Comics, 1986, 1987, NM, \$20 postpaid. Michael Wilczek, 33 Arlington Ave., Auburn, NY 13021.

4120

CLASSIC, FOR SALE

SPECTACULAR CLASSICS list free. Over 5,000 Classics listed from \$1 up, hundreds \$5 or less. All originals listed. Over 99% of all editions. Classic Comics Library, P.O. Box 784, Libertyville, IL 60048-0784.

LARGE SELECTION of classic comics, illustrated, juniors, various grades. Send SASE with your want list. Rogofsky, Box 107CB, Glen Oaks, NY 11004.

WANT TO buy classic originals VG: #8, 10, 13, 23, 30. VG+: 44, 46, 47, 49, 52, 53, 56, 57, 66, 71, 72, 73. 561-740-2623.

4121

CLASSIC, WANTED

ACTION #247 wanted. 100% guide gladly paid. Any condition wanted. Write Hudson, 5848 County Rd. 283, Kaufman, TX 75142 or call 972-932-4012. Thank you.

4122

COMIC COLLECTIONS FOR SALE

LONG BOX Comics 300+ 1970s, 1990s, no junk, \$65 ppd. Have several. No duplicates. Stephen Puleo, 73 Orchard St., Gloversville, NY 12078. ozzy@superior.net

MILESTONE COMPLETE bagged Mint set, \$125 postpaid. 258 issues include Hardware, Icon, Mini Series, etc. Andrew, POB 1931 Cape Girardeau, MO 63702. 573-335-3928.

COMICS CARDS, books, videos, etc. for sale. Request my list. 718-972-9468. Ask for Tony or leave a message. Thank you very much.

4123

COMIC COLLECTIONS WANTED

DENNIS THE Menace goes to Disneyland. Circa 1954. This was a thicker than normal comic book. Herman Petker, 23533 Via Alondra, Coto De Caza, CA 92679.

PHILA. AREA dealer looking to buy collections of vintage comic books and sports cards. 215-947-3498 after 6:00.

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BUYING OVERSTOCK and collections of modern age comics. Paying cash for whatever you have. E-mail Mike at todasco@yahoo.com

TAMPA FLORIDA area. Magazine/ comic book collections wanted. HRB, PO Box 7086, Clearwater, FL 33758-7086. 727-586-2089. e-mail: hrholding@aol.com

I NEED your Star Wars comics! Any VF/NM, paying 50¢ each. Pack securely. Ship insured. Fast payment. Tony Rose, 1202 Vaughn Robertson, Steens, MS 39766.

BUYING GOLD and Silver Age comics. Premiums, Syrocco statues, pins, rings, etc. Monumental Collectibles, PO Box 295, Reisterstown, MD 21136. 410-848-0275. moncollect@aol.com.

4123

COMIC COLLECTIONS WANTED

ACTIVELY PURCHASING Golden and Silver Age books. Also premiums, Syrocco statues, pins, rings, etc. Monumental Collectibles, PO Box 388, Manchester, MD 21102. 410-848-0275. moncollect@aol.com

4130

DC, FOR SALE

28 YEARS of 1st issues, sell cheap or trade for unopened sports card boxes. Paul Bocci, 53 Berkley St., Valley Stream, NY 11581. hockeynut54@juno.com

KONG THE Untamed, 1st DC issue, July 1975, Fair. Marianne Devitt, PO Box 217, Salisbury Mills, NY 12577. mairdev26@aol.com

DC WAR books. You want 'em. We got 'em. A real TNT slugfest selection. Catalogs, LSASE. Biff Smith Comics, 1344 West Flower, Phoenix, AZ 85013.

BULK 5,000 DC. Low end titles, \$400 plus shipping. Located in Philadelphia area. Rob 610-734-0213.

PLOP #1 NM- \$15; #19 VF+ \$6; #20 VF \$5; 21, 22, 23 NM- \$12 each; #24 VF+ \$12. mandmcassidy@mediaone.net

ARKHAM ASYLUM HC, NM, first printing, \$20. Sword/ Azrael set, NM, \$15. Death/ Life Superman, Stern, HC, \$10. Lee Solomon, 2839 Marbank, Sterling Hts., MI 48310.

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ENEMY ACE 139F \$24, 142VF \$35, 143VF \$35, 144VF \$50, 146VF \$25. Trade- A- Tape, 145 S 9th, Lincoln, NE 68508. 402-435-6063. llorenz@prodigy.net

SUPERMAN #101, \$45; Batman #117, \$52; Superboy #58, \$22. All VG+. Cash or MO only. Information, write (no calls). Bowden, 1907 Texas, Rantoul, KS 66079-9037.

JLA #3 \$12, #5-6 \$4, #7-16 \$3 ea. Annual #1 \$4. S&H one book \$3, 2-4 books \$4, 5+ ppd. Mahler, POB 1809, Brookings, OR 97415.

HOUSE OF Mystery #88, 94, 97, 103, 108, 109, 110, 113, 114, 119, 120. All VG+, \$10 each plus postage. jkrpn@aol.com, attn billk.

HOUSE OF Mystery #121, 123, 127, 128, 130, 135, 136, 138, 139, 141. All VG+, \$8 each plus postage. jkrpn@aol.com. attn Billk.

4131

DC, WANTED

UNRESTORED DC Silver Age keys, CGC slabbd 9.0 or better wanted by collector. Send details. Fax: 718-646-0211. Bill Yawien, 2625 Emmons Ave. #3-B, Brooklyn, NY 11235.

WILLING TO trade Warren horror magazines for DC Archive hardcovers. Have classic Eerie, Creepy, and Vampirella. Contact nelson@hotmail.com

NEED SUPER DC Giant 13, 18, 21 and Wonder Woman 1st Series 111 in Fair to Good. Steve Kane, Box 86, New Braintree, MA 01531.

CATWOMAN 31, 32, 38, original miniseries TPB; JLA (1970s) 135; Long Halloween TPB; Spider-Man 98 (Final Chapter, Part 4). Lee Solomon, 2839 Marbank, Sterling Hts., MI 48310.

WANTED JUSTICE League of America (original series) #83, 91, 92, 113, 124, any condition; low grades OK. Michael, 5E Van Cortland Drive, Beacon, NY 12508.

WANTED ACTION comics #383, 384, 385, 386, 387, 391, 392, any condition, lower grade reading copies preferred. Michael, 5E Van Cortland Dr., Beacon, NY 12508.

CANCELLED COMICS Cavalcade #1 or #2, original or photo copy. Send info to R. L. Sayre, PO Box 6835, Seffner, FL 33583-6835.

WORLD'S FINEST comics #3 to 70 wanted. Low and mid grades OK. Please write: Richard Yanchus, 235 St. Clair Str., Wilkes-Barre, PA 18705.

WANT OUR Army At War 82-84, 86, 88-90. Paul Stines, Box 2503, Seattle, WA 98111.

TRADING For Batman GN's, World's Finest 3: Superboy and Robin #2, L.A.W. #4, Superman dailies slipcased HC, Superman Archives vol.4. Mark Klein, 147-09 78th Rd., Flushing, NY 11367.

4140

DELL/GOLD KEY/WHITMAN

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4141

DELL/GOLD KEY/WHITMAN

WANTED

I DREAM of Jeannie #2, any condition. Call days 860-585-7400 or nights, 860-584-8941.

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(FINE) BORIS Korloff 12, 88. Ripley's 66, 75, 77, 80, 81, 86. Turok 125, 103. Daryl Thomas, 126 Circle Dr., Wichita, KS 67218.

4150

DISNEY, FOR SALE

DISNEYS! MISS any issues? Complete Gladstone, plus most Dells, GK, Whitman's. 16 page listing for two stamps! Dan Lewonczyk, 29 Markwood, Manchester, CT 06040. 860-643-0453.

GRAND DUCKMASTER Carl Barks' second best creation: Gyro Gearloose #1 (Four Color #1047) F \$28. Bruce Berges, 513 Eucalyptus Ave. #8, Inglewood, CA 90301. 310-672-1178.

1947 "FUN and Fancy Free" Rare movie pressbook, "Mickey and Beantalk" Jimmy Bergen-McCarthy, Bongo, fabulous item, \$210. John Fawcett, Box 1156, Waldoboro, ME 04572.

4151

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MICKEY MOUSE Magazines 1935-40; WDC&S 1-50; early four colors, Good or better. Inquire 716-882-2875. Donald Whyte, 46 Greenwood Place, Buffalo, NY 14213-1424.

WDC&S #612-634. Mickey Mouse too. Will buy or trade. Ted Stine, 7855 Heather Ln., Vacaville, CA 95688.

4160

EC, FOR SALE

TALES OF Terror Annual 1953. Very nice! Solid VG. No major flaws. Very clean! \$215. Greg Krolikowski, 3313 S. 78th St., Milwaukee, WI 53219. 414-546-1398.

HORROR! BIG DC, Marvel, Charlton, Archie, Comics Internet Site. Save 30%-90% at Back Issue Comix. <http://www.biccomix.com>. International Sales. See "Scary." 517-249-1754.

WEIRD SCIENCE #15 (#4) Tiny cover chip, white page, FN+, \$170. Weird Fantasy #17 (#5) VG+/FN- \$85. Crime Suspense VG++ \$55. Richard 413-477-6971.

EAST COAST classic reprints (1973) complete set 1-12, NM-M. Good offer accepted. Hello Jeffrey Piegari Love. Saraceno, 86 Mt. Pleasant Ave., West Paterson, NJ 07424.

4161

EC, WANTED

BUYING MADS! #362-UP & SSPECIAL #104-UP. Paying \$1.25 at VG, \$1.50 at FN, \$2 at VF/NM, accurately graded. Bookrate refunded. Richard, 916-568-7711. rrpquixote@juno.com

EDUCATIONAL COMICS, all titles, lower grades. Call David Dellario days 860-585-7400 and nights 860-584-8941.

EC HARCOVER Library Crime Suspensories and New Direction set #2 wanted. Eric G. Blackmore, 863 Yell Rd., Lewisburg, TN 37091. 931-359-2135. blackhawk@tnets.net.

4181

FOREIGN, WANTED

UK UNCLE and Avengers TV comics. Bill Finocchiaro, 611 Kimball Ave, Fulton, NY 13069. 315-593-3454. bfinn@camden-middle.moric.org

4200

HUMOR/FUNNY ANIMALS,

FOR SALE

BRAND NWE 43 years ago, Cosmo Cat #2, Fox pub., 1957 minor tanning, clean fun, \$30 postpaid. Robert, 858 Tarpon, Wyoming, MI 49509. Thanks.

4201

HUMOR/FUNNY ANIMALS, WANTED

DEXTER'S LABORATORY #7, #8. Cartoon Network Starring #7, #8. Charles Kline, PO Box 791, Cleveland, MS 38732-0791.

VHS OF reboot episode: "Trust No One" quotes to David Hissong, 17931 New Gambier Rd., Mount Vernon, OH 43050.

4204 IMAGE FOR SALE/ WANTED

SPAWN 21 (1), 37 (1), 45 (3), 46 (3), 47 (2), others, \$63.90 plus S&H. Write to reserve. Don Hicks, 55 Yeatts Ct, Martinsville, VA 24112.

SPAWN 8(1), 9(1), 11(1), 26(2), 27(1), 31(1), 32(2), 33(1), 34(3), 38(7), \$41.40 plus S&H. Write to reserve. Don Hicks, 55 Yeatts Court, Martinsville, VA 24112.

KISS PSYCHO Circus #1 signed by Angel Medina thru 15 and Wizard Special Edition, all NM, \$28. Rob Abrams, 281 E. Foxhill, Buffalo Grove, IL 60089.

TRADING FOR Supreme #44-45; Big Bang #6, 11, 19-20, 22-25; Awakening #4; Desperate Times TP. Mark Klein, 147-09 78th Rd., Flushing, NY 11367.

4210 MARVEL/TIMELY, FOR SALE

IF YOU'RE looking for a book, we probably have it! Call for free 80pg. catalog. We sell for less than many other auctions! 800-364-2948 ext. 305 www.JamesReeves.com (code C1).

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28 YEARS of 1st issues, sell cheap or trade for unopened sports card boxes. Paul Bocci, 53 Berkley St., Valley Stream, NY 11581. hockeynut54@juno.com

DAREDEVIL #181 \$6; #185-188, 191, \$1.50 each; #238, 248, \$2.40 each. NMs, \$15.50 postage. Send for price list. Kent Kuykendall, 3997 Westover, Danville, VA 24541.

THOR 201-324, Werewolf By Night 7, 9, 40. X-Force 4. Leroy Hamilton, 9824 S. Western, PMB 160, Evergreen Park, IL 60805. hamiltl@aol.com

X-MEN/ X-FORCE, X-Factor, Excalibur, New Mutants, \$1.50 each. Send three FC stamps to Jim Seeber, 3420 Rork Road, Hastings, MI 49058. This list is great.

BULK 10,000 Marvel. Low end titles, \$800 plus shipping. Located in Philadelphia, PA area. Rob 610-734-0213.

STAR WARS comics lot. All Fine- better from #1-100 assorted, but includes #1 and #100. 25 diff., \$50. Tom 314-576-6602.

JOURNEY INTO Mystery, Feb 1955, #22, glossy, (VF), \$225 postpaid. Geoffrey Mahfuz, 30 Pebe Ave, Lowell, MA 01854. mahfuz@helix.mgh.harvard.edu

SAGA OF the Submariner great 12 issue mini series issues 1 thru 12 NM/MT, \$5. Mitch 281-444-6293.

WEIRD WONDER Tales #19, 20, 22, VG-F; Dr. Druid reprints \$2 each. \$4 shipping. Victor W. Bracht, 245 Avenue D, Billings, MT 59101.

4211 MARVEL/TIMELY, WANTED

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FANTASTIC FOUR comics wanted! Condition VF or Better. Issues 1-9, 12-18, 20-28, 30, 31, 33, 36, 37, 42-46, 68, 73, 78. Email tdmds@aol.com

THE ORIGINAL Ghost Rider reprint mag. Denis Schwendemann, 108 Roy St, #B-23, Seattle, WA 98109. 206-286-8461.

CAPTAIN AMERICAN #17 Timely, centerfold needed, any condition. This is a tough one. Anybody have a coverless copy or pieces available? E-mail: the-dad1@juno.com

4220 SCIENCE FICTION/HORROR FOR SALE

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CHILLING TALES #15 VG, \$100. Dark Mysteries #3 VG, \$75. Menace #10 VG, \$50. Chilling Tales #17 G/VG, \$70. Unseen #7 G, \$30. Scott 214-267-1594.

WEB OF Evil #3 VF, \$150. Weird Terror #10 G+, \$50. Eerie #3 VG, \$125. My Greatest Adv. #10 F, \$90. Scott 972-267-1594.

VOODOO #18 G, \$25. Dark Mysteries #7 VG/F, \$70. Mystic #8 VG+, \$50. World of Fantasy #1 VG, \$70. Scott 972-267-1594.

GREATEST AMERICAS Hero videos, \$10 each. 4 different available. Pilot episode or 2 episodes per tape. Or get 5, episodes of Marine Boy. classicv1@aol.com

4221 SCIENCE FICTION/HORROR WANTED

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LARGEST SELECTION of undergrounds. More than 1,200 items, rare, out of print, current. For list, send \$1 to: Don Donahue, Apex Novelties, PO Box 3199, Berkeley, CA 94703.

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BULK 5,000 Independents, \$400 plus shipping. Late 1980s to early 1990s. contains no more than 1,000 valiants. Located in Philadelphia, PA area. Rob 610-734-0213.

ACETYLENE COMICS hits Megacon in Orlando, Pittsburgh Con and San Diego in July. Watch for us in 2000. See previews at C2H2.com

HUNDREDS OF colour independents, black and whites, below cover price. P&H \$1. Refundable, plus free future misc. list. Bob Lukas, 250 Jarvis St. #1002, Toronto, Canada, M5B 2L2.

ACETYLENE COMICS comes to Orlando's Megacon- John LaFleur, Andy Bradshaw, Greg Titus, and Magic Artist Hannibal King! March 31, April 1, 2!

MATT'S PICKS: Akiko, Barry Ween, Castle Waiting, Cavewoman, Far West, Fortune N'Glory, Herobear, Sam N'Twitch, Sincity, Soulesearchers, Top Ten, Xeno's Arrow. 123 Elm, Hatfield, MA 01038.

MUSICOMICS #52 "Goodnight": Birds, Dancing, Clouds, Stars, Dreaming. Don't let the beachbugs bite- and do, always do right. Musicomics #1-52, 5/\$3. 123 Elm, Hatfield, MA 01038.

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XENA V Callisto #2, Gulliver's Travels (Caliber 1998), Disney's Tarzan #2. Karl Wilcox, 628 Morningside Drive, Chester, SC 29706.

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NEED DESERT Peach 7; Jerry Iger's Golden Features 3, 7; Mike Mauser 1; Steed and Mrs. Peel 3. Steve Kane, Box 86, New Braintree, MA 01531.

4260 WESTERNS, FOR SALE

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LASH LARUE fans! Read a bizarre, sad interview he gave in 1975. \$2 plus SASE for photocopy. Frank Frlata, 16279 Laurie Ann, Redding, CA 96001.

ROY ROGERS 4-color #86, #8, 10-12, 23-25, 28-30, 39, 42, more. Send SASE for grades and prices. Steve Treiber, 1675 W. 9th, Brooklyn, NY 11223-1211.

4261 WESTERNS, WANTED

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RED RYDER, Smiley Burnette, Bob Steele, John Wayne, Whip Wilson, Roy Rogers, Gene Autry, Lone Ranger, others. William Giles, Box 271, Keithville, LA 71047. 318-925-6654.

GENE AUTRY, Roy Rogers & other popular westerns pay 50% of 29th Overstreet Guide. E-mail: mrwcomics@aol.com Send SASE: Silvestri, 13550 Del Monte Dr #104-B, Seal Beach, CA 90740.

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BATMAN #1 FA-GD, \$4,600, #2 VG tape on spine, \$2,075. John Baklund, 21051 H. Drive North, Marshall, MI 49068. 616-781-2299.

MARVEL TALES #100 Fine, \$173; #101 Fine+, \$200; Gay Comics #25 Fine+, \$70. John Baklund, 21051 H. Dr. North, Marshall, MI 49068. 616-781-2299.

ALL- FLASH 11, VG, \$150. Mark Drummond, 1302 North 49th St., Apt. 10, Omaha, NE 68132. 402-553-5804 after 7pm.

WAR ADVENTURES 5, 6, \$15. Haunted Thrills 8, VG/F, \$200. Mr. Mystery 17, VG+, \$225. Haunted Thrills 19, Skull, VG, \$65. 201-750-1164.

CRIME SUSPENSTORIES 16, Sotleyby's copy, Fine, \$125. Captain Science 6, Fine, \$225. Out of the Shadows, 13, VG/ VG+, \$95. 201-750-1164.

DAREDEVIL (GL) 109VF \$50, 108VG \$15, 110VF \$50, 111VF \$50, 116VF Water Dam \$35, 121VF \$50, 95VF \$50, 97VF \$50. Ray Storch, 510-658-3403, midday PST.

DAREDEVIL (GL) 119G \$10, 102VF Puzzles Done \$45, 107VF \$50, 110VF Rust \$40, 114VF \$50, Slugger 1VF \$35. Ray Storch, 510-658-3403, midday PST.

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CRIME AND Punishment 74VF \$30. Daredevil (GL) 95VG \$15, 108VF \$50, 114VF \$50, 93VF \$50, 98VF \$50, 106VF \$50. Ray Storch, 510-658-3403, midday PST.

MOVIE LOVE 22VG+ \$10. Heroic 74G, 95VF, 92NM. Tales of Great Book 2VF. Ray Storch, 510-658-3403, midday PST.

MORE FUN #105, Superboy cover, VG \$139, Animated Movie Tunes #2, VF, \$89. Tiptop #123, VF+, \$39. Treasure #9, VF-, \$59. P&H \$5. Mark 208-939-8006.

TEENAGE DOPE Slaves \$250. Silver Streak 23 VF \$150. Green Mask II \$40. Army at War \$250. Warrior VF+ \$150. New Comics #2, scarce, \$25. Charles LaPorte, Box 294, Niles, MI 49120.

NEW COMICS 2 \$2,500. Consider trades. Strange Tales Annual 2 \$75, X-Men 2 \$220, J.I.UNK. Worlds 42 \$30, Silver Streak 23 VF+ \$150. Charles LaPorte, Box 294, Niles, MI 49120.

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GENE AUTREY (Fawcett) 2, 8, 10, 11. Nickel 2, 5, 6, 7. Green Hornet 4, 7, 9, 14, VG/better. Mark Sossong, 520-977-3303.

COVERLESS: CAPT. America 16; Detective 112; Moon Girl 1; Rangers 12; Saddle Justice 3. D. Puff, 500 Walton Dr., Cheektowaga, NY 14225. 716-834-0996.

LOOKING FOR low grade golden age. Prefer crime issues. Help us fill up the web site. Visit us here first. <http://www.towards2112.com>

OUR NEW Web site. Easy to use. No flashy perl. Prefer to sell comic books, not impress the techies. www.towards2112.com

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COLLECTOR WANTS to buy Captain Marvel Dime Action book, pocket comics, small size Speed Comics #14, 15, 16. Carl McKenzie, Box 104, Murfreesboro, TN 37133.

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CAPTAIN AMERICA 102-104, 106, 118, 133, \$25; 104, 106, 114-116, 118, VG, \$28 all. Postage \$3. Ben Apilado, 99-149L Kohomua St., Aiea, HI 96701. 808-485-5079.

AMAZING SPIDER-MAN 35, 38, Ann. 3. Good \$7 ea.; 88-90, 92, 94, 95, 101, 102, 107, 111, 113, 116, 117, 156, 191 Good+ \$3 ea. 808-485-5079.

FANTASTIC FOUR 21 VF \$145, Hulk 102 VF/NM+ \$142, JLA 8 VF \$175. Michael Richards, 1300 South Dwight Ave., Monahans, TX 79756. 915-943-4580. mikemar@nwl.net

10,000 SILVER-AGE listings at 30%-70% discounts. One Million NM+ comics. 3-D, War, Disney, ACG, Marvel, DC. Reynold Jay's Back Issue Comix. <http://www.biccomix.com> 517-249-1754.

GIVEAWAYS- BIG Boy #12 (1958) VG++ \$25, #16 (1958) Fine \$25, Buster Brown "Makes the Team" (1959) VFN- \$28, VFN/VFN+ \$34. Lots more! Dave's 248-548-1230.

BLITZKRIEG 1 NM \$30; Aquaman 50 VF+ \$35, 51 VF+ \$35; Batman 234 VF \$85; Detective 283 VF \$75. The Further Adventures 252-633-9533.

TOMB OF Dracula 2 VF \$30, 3 VF+ \$20, 4 VF \$15, 5 VF+ \$20, 6 VF+ \$20, 7 NM \$25. The Further Adv's 252-633-9533.

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ALEX TOTH unleashed! Robots, derring-do, volcano destroys Pompeii. Rip Hunter... Time Master #6 VF- \$18. Bruce Berges, 513 Eucalyptus Ave #8, Inglewood, CA 90301. 310-672-1178.

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DC WAR books, Charlton Ditko and military, Dell movie covers, additional esoteria. New enlarged catalog LSASE. Biff Smith Comics, 1344 West Flower, Phoenix, AZ 85013.

DAREDEVIL (MARVEL) #17 VF \$45; #18 VF \$25; #19 VF \$20. \$5 shipping. Victor Bracht, 245 Avenue D, Billings, MT 59101.

4310 SILVER AGE, FOR SALE

SECRET SIX #1-7, strict VF \$100. Mike 650-321-6314 or mike@ragnarockcapital.com

4311 SILVER AGE, WANTED

UNCLE MILTY, Cap'n Crunch giveaways (1960s). Mad #204, Lucy Show, Three Stooges #22, Golden Comics Digest #7. Karl Wilcox, 628 Morningside Drive, Chester, SC 29706.

HIGH GRADE Batman #189; Wonder Woman #178, #179; Avengers #59; and My Greatest Adventures #80 in VF/NM or better. Thanks. Charles 423-357-3197.

AMAZING FANTASY #15, X-Men #1, Tales of Suspense #39, J.I.M. #84. Color xerox copies of covers or just the covers.*Dan 270-683-8908.

MARVEL WESTERNS Kid Colt Outlaw 89, 90, 96. Rawhide Kid 17-23. TGK 52. Gunsmoke Western 51-69, 77. Thanks. Dan 270-683-8908.

CARL BARKS fans? Are there any out there? I'll trade you Barks lithographs for your old comics. Frlata, 16279 Laurie Ann, Redding, CA 96001. flrlata2@iwon.com

NEED COVERS only: Hulk 32, X-men #1, Tales of Suspense 39, and Centerfold for TTA 27. DAI, 39 Indian Church Rd, Buffalo, NY 14210.

AMAZING SPIDER-MAN 1-4, 6, 11-16, 129, #1 1966 reprint w/w record-Amazing Fantasy #15 and Applewood HB, reprint w/ring and CD. Raoul, 2083 Calle Lorca, SF, NM 87505.

AMAZING FANTASY 15 AF#15 Applewood reprint HB w/ring and CD, Amazing Spider-Man 1-6, 11-16, 129, lower grades. Raoul after 1pm only, 505-471-8689.

NEED TO buy small collections. Looking for all grades. Visit our Web site: towards2112.com.

4320 GENERAL COMICS, FOR SALE

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AVENGERS 23, 24, Fine; 32, 35, F1- VF1, \$10 each postpaid. 100 comics, \$15 postpaid. Mike Robertson, Box 372, Maple Valley, WA 98038. E-mail: mrobert722@aol.com

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1985 S.F. Giants official yearbook, "A History of Baseball in S.F. Bay Area". Mahler, POB 1809, Brookings, OR 97415.

4661 MISCELLANEOUS, WANTED

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WANTED SUPER Powers MOC, Aquaman, Batman, Brainiac, Green Lantern, Robin, Superman, DeSaad, Firestorm, Green Arrow, any half-card: Hal Reed, 320 Parkshore Dr., Columbia, SC 29223.

PHILADELPHIA AREA dealer looking to buy collections of vintage sports cards, 215-947-3498 after 6.

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"SYLVA KOSCINA" stills, magazines, videos "Adam" 1967, 1968 cover issue "Juliet of the Spirits" movie. Jim Dallmeier, 9047 Aero Dr., Pico Rivera, CA 90660.

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MARVEL MINI-BUSTS wanted, all characters! Also looking for Machine Man, Ms Marvel, and Kelvin Mace original art. Please email me at msteale583@aol.com. Thanks!

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PARTRIDGE FAMILY albums! "Crossword Puzzle", "Bulletin Board", "The Archies" (KES-101), "Greatest Hits", "This Is Love". Beatles "Yesterday and Today" mono! Cliff, Box 113, Jonesboro, IL 62952.

LUNCHBOXES/THERMOSES: 1950's Superman, Bozo, Supercar, Popeye, Kellogg's, Satellite, Yellow Submarine, Looney Tunes TV, Munsters, Flintstones, Batman, Beany & Cecil, Archies, Atom Ant. Doug Hazlewood, haze54@excite.com.

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"FUNNIES PAPER" Ye Olde Comic Strip fanzine. Uniting fans, collectors, and scholars. Issue #40. Send \$5 to Don Cook, PO Box 33615, Decatur, GA 30033.

DUKES OF Hazard: Speed Jumper set, 1982 Knickerbocker, MIB, \$50 ppd. Mickey Ritter, 233 Wood St., Bristol, PA 19007. 215-788-1706.

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MEGO! GIJOE figures, accessories wanted! Anything! Everything! New collector seeking parts, accessories, figures, clothing, boxes, vehicles! Buy, sell, trade. Chris at carly@semo.net

WILL TRADE Wizard Bully Prophecy Girl version for Fan Club version (blue jacket, pants). CM Taylor, 6708 Parsons Blvd. 6B, Flushing, NY 11365.

SUPERMAN WANTED! Welcome to my 1000th Superman CBG want ad! Well, when are you gonna write me?! Danny Fuchs, 209-80 18th Avenue, Bayside, NY 11360. superdf62@aol.com

PLAYBOY DIE-CAST cars, Pamela Anderson, Jan, Feb, March, Playboy Puzzles A.C.C.Q., SHI Mega set. SASE. Louis Bosse, 1200 Aurora, Muskegon, MI 49442-5932. bosse@gte.net

SUPERMAN WANTED! Buying great collectibles? Look for my booth: Big Apple Comicon, March 18-19 in NYC. superdf62@aol.com Danny Fuchs, 209-80 18th Ave., Bayside, NY 11360.

NEED STAR Wars 95-POF to date. Also McFarlane Lord/Rings, Marvel, etc. S.W. must be in package. Dan Melefsky, 3013 Duncan, Whitehall, MD 21161.

1960'S MATTEL "talking" dolls/handpuppets: Beany (w/ propeller preferred), Woody Woodpecker, Popeye, Herman Munster, Casper. "Mute" A.O.K. if in nice shape. Buy/trade. Doug Hazlewood. haze54@excite.com

4800 FANZINES, FOR SALE

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COMICS JOURNAL 93 (Swamp Thing) \$3; 98, 103, 104-110, \$2.50 each; 112, 113 (Long Evamer Interview) \$5. Thomas Hof, Box 2935, St Louis, MO 63130.

COMIC READER #161-#191. Overstreet Price Guide #17-#28. Fan #6, #20, Monthly #12, Gold & Silver #6. Toth, RRI Box 5975, Smithfield, ME 04978. 207-362-6449.

COMICS FANZINES 1960s, 1970s, RBCC, Graphic Gallery, The Eye, Newton Portfolio, Marvel Times, Collectors Handbook. James Van Hise, 57754 Onaga Trail, Yucca Valley, CA 92284.

COVERS OF Mars Attack and Black Canary surround 44 pages of esoteric fun. It's a Fanzine #49, \$3. Gene Kehoe, 1421 Berth, Waterloo, IA 50702.

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GIANT FREE catalog. Phone/ fax: 510-666-0732. Starland Strips, 1563 Solano PMB #155, Berkeley, CA 94707-2116.

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WANTED TO buy or borrow for art history research project: Steve Roper 8/6/61, Winnie Winkle 7/16/61, The Little King 4/2/61. David Barsalou, e-mail: barsaloud@sps.springfield.ma.us

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STEVE ROPER 8/6/61, Terry and the Pirates 8/1/48, The Little King 4/2/61, Winnie Winkle 7/16/61. David Barsalou, 12 Marion St., Chicopee, MA 01013.

ALLEY OOP daily strips needed! Even copies O.K. Send list to: Ray Snodgrass, 27515 Ynez, Temecula, CA 92591. Fax 909-693-0743.

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By Maggie Thompson

Art and story are pulling together nicely to give a feel of (1) change of pace and (2) accessibility to a couple of Marvel titles. If you haven't checked them out recently, take a look again at **Iron Man** (shown here: #28, written by Joe Quesada, pencilled by Sean Chen and Alitha Martinez, inked by Rob Hunter and Rodney Ramos) and **X-Man** (shown here: #63, written by Warren Ellis and Steen Grant and drawn by Ariel Olivet-



ti), \$1.99 each.

Though **Iron Man** is in the middle of a four-issue story arc ("The Mask in the Iron Man"), it's simple enough to come up to speed (except the bandaged nose from an end-of-December bop on the honker in a squabble over Rumiko in #26). Tony Stark has a sentient costume: the concept isn't new but the execution is well-handled, entertaining, thought-provoking, and even more appropriate to this character than, say, to Spider-Man. There's more here than page after page of hitting and hurting. Art is excellent, too.

Speaking of art, the appearance of the "bold new era" on **X-Man** is outstanding. Nate Grey ("mutant shaman for the 21st century") is grim and gritty and dark and redesigned — and it's all



downright effective. Icky monster slime, intriguing plotting, and clean, clear techno-environment combine to make this varied, compelling storytelling.

COMICS
BUYER'S
GUIDERESALE
REPORT

Feb. 20, 2000 — Feb. 26, 2000

Compiled by BRENT FRANKENHOFF
CBG Price Guide Editor

Find those firsts!



From the Golden Age to today, first issues, first appearances, and significant events in the life of a character have quite often commanded higher prices among collectors. The early days of the Silver Age were one of the most fertile periods for these items, with updated versions of Golden Age characters popping up on the nation's newsstands regularly.

In conjunction with our *The Brave and the Bold* reprint article on Pages 48-50 this week, we turn the spotlight on *The Brave and the Bold* #28.

According to ComicBase's Pete Bickford, "the first appearance of the Justice League of America, along with the strangely named Snapper Carr and thoroughly unlikely starfish of a villain, Starro the Conqueror, must have seemed like a throwaway idea at the time. However, the combination of super-heroes proved hugely popular and now commands \$5,300 in Near Mint today. Luckily, numerous cheap reprints are available, including *DC Silver Age Classics*, which will set you back just about a dollar."

BATTLE
CHASERS
#1/A

Image • Apr 98

Cover \$2.50

The infamous "come on, take a peek" cover featuring the character Monika striking a sexy pose is one of the best-loved covers of a series that has produced far more variant covers than actual issues. Momentum has stalled on the value of the core issues, especially with the collections and hard-cover and softcover books.

Current NM price: \$12

BENEATH
THE PLANET
OF THE APES
#1

Gold Key • Dec 70

Cover 25¢

Classic baby-boomer nostalgia adapting one of the weirder chapters in the *Planet of the Apes* series. Here, the beleaguered astronaut trapped on the planet run by apes finds a race of intelligent human survivors living below what was once the New York subway system. The catch: it turns out that they're really a bunch of hideous mutants who worship a leftover atomic warhead. Check to make sure the Ape Protest poster is included.

Current NM price: \$35

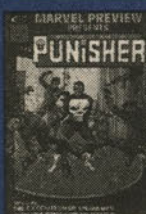
BEVERLY
HILLS 90210
#1

Gold Key • Apr 63

Cover 12¢

This early 1960s comedy is probably one of the most recognized sitcoms in television history. The comics version, however, is hugely overvalued in most price guides, listing as high as \$165 in Near Mint. Beware #19, which sported the same cover as the first issue, but is priced at 15¢ on the cover vs. the

Current NM price: \$42.50

MARVEL
PREVIEW #2

Marvel • 1975

Cover \$1

There was once a time when a Punisher story would not include several panels of obligatory flashback recounting his origin. The (formerly) mysterious Punisher was given his first proper origin story in this Marvel magazine, a little-known (and little-collected) oddity which became red-hot when Punisher-mania struck the comics world in the early 1990s. Now greatly discounted, it might be worth checking out with the new Garth Ennis-written series underway.

Current NM price: \$40



pricing research

is provided by CBG and COMICBASE (www.comicsbase.com). Silver Age to present information is available in the *Comic Book Checklist and Price Guide Year 2000 Edition*. Order at (800) 258-0929 or online at www.comicsbuyersguide.com.

COMICLINK
COMMENTS

BY JOSHUA NATHANSON

THE BRAVE
AND THE
BOLD #28

DC • Mar 60

Cover 10¢

As noted at left, this issue features the first appearance and introduction of The Justice League of America, a team of DC's Silver Age super-heroes. It is one of the most popular DC Silver Age comics and sold for around the current market price in Fine condition.

Sold in FN for: \$900

ADVENTURE
COMICS
#103

DC • Apr 56

Cover 10¢

This issue is one of the more popular Golden Age issues of *Adventure Comics*. It features Aquaman, Green Arrow, Johnny Quick, and Superboy, who had all made the move from *More Fun Comics* #107. Stories featuring these heroes replaced those featuring Sandman, Starman, and Genius Jones (who moved over to *More Fun*) and began to be the mainstay of the series with this issue, which also began featuring Superboy covers from this point on.

Sold in VG- for: \$425

Joshua Nathanson is CEO of ComicLink (www.comiclink.com), an online marketplace where a wide selection of condition-verified, investment-quality comic books and related memorabilia are bought and sold.



feedback

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Maggie Thompson and Brent Frankenhoff

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Edition

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6th Edition

by Maggie Thompson and Brent Frankenhoff

Capture the leading edge of the comics industry with pricing from 1961 (Silver Age) to the present. Independent releases and hard-to-find editions, plus all the regular releases are covered in detail. With more than 82,500 comics listed in up to three grades of condition, this respected guide provides more than 247,500 current prices. This newest edition has been extensively annotated and thoroughly updated. Spotlights on comics provide additional information on your favorite titles. An informative grading guide with photos rounds out the contents. The previous edition sold out in 6 months!

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SEND ADS AND PAYMENT TO: COMICS BUYER'S GUIDE Advertising

700 E. State St., Iola, WI 54990-0001

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A completed reference form must be in our confidential files before any buy, sell or trade ad can be placed. See below. Minors are required to furnish a statement of responsibility from their parents or guardian before their advertising can be accepted. Payment must accompany an advertisement and must be in the form of a personal check drawn on U.S., Canadian or Mexican bank; money orders; international money orders; cashier's checks; or with your VISA, MasterCard, American Express or NOVUS credit card. Send your credit card number, expiration date, and the name on the card, along with permission to charge the card for your ad, with your advertising copy.

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PHONE NO. _____		
SOCIAL SECURITY # _____		
TYPE OF BUSINESS _____		
☐ CORPORATION		
☐ CO PARTNERSHIP		
☐ LIMITED PARTNERSHIP		
NO. OF YEARS ESTABLISHED _____		
☐ INDIVIDUAL PROPRIETOR		
PRINCIPAL OWNERS - STOCKHOLDERS - PARTNERS - OFFICERS OF COMPANY _____		
NAME _____		
MAILING ADDRESS _____		
CITY _____	STATE _____	ZIP CODE _____
TITLE _____		
TRADE REFERENCES _____		
NAME _____		
ADDRESS _____		
CITY _____	STATE _____	ZIP CODE _____
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CITY _____	STATE _____	ZIP CODE _____
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FAX#(715) 445-4087
TELE#55-6461
(Krause Publ.)
http://www.krause.com

Advertising Deadlines

AD DEADLINE	NO.	ISSUE	AD DEADLINE	NO.	ISSUE
Tues. Mar. 7, 2000	1376	Mar. 31, 2000	Tues. Mar. 28, 2000	1379	Apr. 21, 2000
Tues. Mar. 14, 2000	1377	Apr. 7, 2000	Tues. Apr. 4, 2000	1380	Apr. 28, 2000
Tues. Mar. 21, 2000	1378	Apr. 14, 2000	Tues. Apr. 11, 2000	1381	May 5, 2000

DISPLAY ADVERTISING

(Cost per ad per issue: ads must run consecutively to earn contract discounts.)

AD SIZE	ISSUE	ISSUES	ISSUES	ISSUES	ISSUES
A. Eighth Page (4-1/4" x 2-3/4")	\$105	\$103	\$101	\$97	\$88
B. Quarter Page Vertical (4-1/2" x 5-3/4")	\$199	\$195	\$191	\$183	\$167
Quarter Page Horizontal (10" x 2-3/4")	\$199	\$195	\$191	\$183	\$167
C. Half Page Vertical (4-1/2" x 11") or	\$309	\$303	\$297	\$284	\$260
Half Page Horizontal (10" x 5-3/4")	\$309	\$303	\$297	\$284	\$260
D. Full Page (10" x 11")	\$557	\$546	\$535	\$512	\$468

CLASSIFIED DISPLAY

(Cost per ad per issue: ads must run consecutively to earn contract discounts.)

AD SIZE	ISSUE	ISSUES	ISSUES	ISSUES	ISSUES
1. One Inch (2-1/4" x 1")	\$23.00	\$22.00	\$21.00	\$20.00	\$19.00
2. Two Inches (2-1/4" x 2")	\$32.00	\$31.00	\$30.00	\$29.00	\$27.00
3. Three Inches (2-1/4" x 3")	\$40.00	\$39.00	\$38.00	\$37.00	\$34.00

CLASSIFIED WORD ADS:

Our "Classified" ads are heavily read. Base rates are 40¢ per word with discounts for multiple issues. Please print and punctuate - we are not responsible for error due to long-hand and illegible copy. For more information see classified ad form in the classified section. Credit card customers can place word ads TOLL FREE - Call 1-800-942-0673. (This is for classified word ads only.)

UNIT ADVERTISING:

A. COLLECTORS SHOWCASE

Collectors Showcase Units are 3-1/4" wide x 1-5/8" high and can be bought in multiples. All typesetting is done by Krause Publications and is included in the price.

(Cost per ad per issue: ads must run consecutively to earn contract discounts.)

1 Issue	6 Issues	13 Issues	26 Issues	52 Issues
\$32.00	\$31.00	\$30.00	\$29.00	\$27.00

B. COMICS TRADER ADS

"No-frills" advertising with a price to match. Design your own ad - just type your ad clearly on an 8-1/2" w x 8-1/2" h sheet of paper. We will reduce your Trader ad to fit a 1/9 page space (3-1/4" w x 3-1/4" h). Super Traders should be typed on an 8-1/2" w x 8-1/2" h sheet of paper which will be reduced to fit a 5" x 5" space.

Regular Trader

(Cost per ad per issue: ads must run consecutively to earn contract discounts. Limit 6 Trader spaces per page per advertiser.)

1 Issue	6 Issues	13 Issues	26 Issues	52 Issues
\$43.00	\$42.00	\$41.00	\$40.00	\$36.00

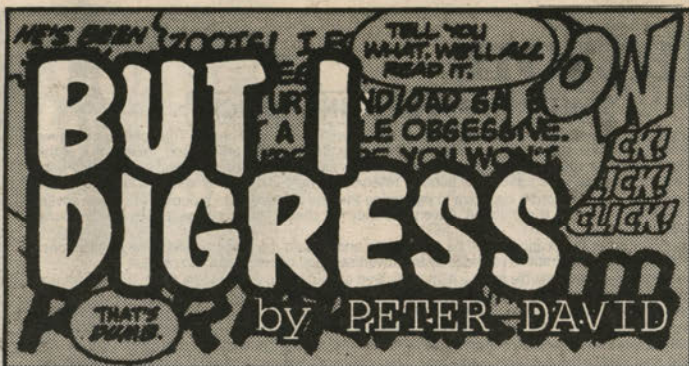
Super Trader

(Cost per ad per issue: ads must run consecutively to earn contract discounts. Limit 2 Super Trader spaces per advertiser per page.)

1 Issue	6 Issues	13 Issues	26 Issues	52 Issues
\$114.00	\$112.00	\$110.00	\$105.00	\$96.00

C. RETAILER DIRECTORY \$3.50 per issue

Leads fans to your cash register! List your store name, address, phone number and 15 words of description. Sold in 26 and 52 week increments. It's targeted more to the comics buff than the yellow pages - and it's more cost effective. If you sell COMICS BUYER'S GUIDE in your store, we will publish your listing in bold face type at no extra charge.



Assorted things ...

Catherine Zeta-Jones announced that, when she marries Michael Douglas, she would be changing her name to Catherine Zeta-Douglas. What a crying shame that she didn't hook up with a guy whose last name is Beam. Then she could be Catherine Zeta-Beam, giving endless amusement to Adam Strange fans everywhere.



[Editor's Note: Send items for this feature to Now Appearing, c/o Comics Buyer's Guide, 700 E. State St., Iola, Wis. 54990, fax it (again c/o CBG) to (715) 445-4087, or e-mail it to cbgnews@krause.com.

We need your information at least two weeks in advance of the signing to have a sporting chance of getting it in.]

March 11

Harry Groener, ("The Mayor" from *Buffy the Vampire Slayer*) at Metro Entertainment, 6 W. Anapamu, Santa Barbara, California 93101, from 1 to 4 p.m.

March 12

J.H. Williams III (artist of *Promethea*) at Alternate Reality Comics, 4800 S. Maryland Pkwy., #D, Las Vegas, Nevada from 2 to 5 p.m.

March 18

Erik Larsen (creator of *Savage Dragon*) at The Comic Stop, Mervyn's Plaza, 3333 184th St. SW, Suite U, Lynnwood, Washington 98037, from 11 a.m. to 1:30 p.m. and 3 to 5:30 p.m.

March 24

John Gallagher (*Buzzboy/Forty Winks*), **Vince Sneed** and **John Peters** (*Forty Winks*), and **Rich Henn** (*Time-spell*) at Captain Blue Hen Comics, 280 E. Main St., Newark, Delaware 19711, from noon to 4 p.m.

specifically. Went right past him. The temptation was to tell the kid that we were going to make him stay so that we could perform the entire show again, just for him, and this time he'd have to pay attention.

One wonders how teachers ever manage to get kids to learn anything at all. I mean, my God, how many times does something have to be said, how carefully does it have to be spelled out, just to get them to retain anything?

My 7th-grade English teacher used to complain about that all the time. She had something really unique and pithy to say about it. Not that I remember, of course.

I'm kidding. Actually, my 7th-grade English teacher only said one memorable thing to me in the entirety of that class. I did a story as a creative-writing assignment about a guy being haunted and at one point I wrote, "The grim specter floated across the room toward him."

And she circled the word and took a point off for it. I asked why. She said, "You shouldn't be using words you don't know." Peter the comic-book fan said, "It's just another word for 'ghost.'" She blinked and, even as I realized she didn't actually know what the word meant, she said briskly, "A 7th grader shouldn't be using such complicated words."

God, I loved public school.

I actually had better luck when I was in high school. In 11th grade, in English class (different teacher, luckily) the teacher made a passing reference to the work of John Milton, specifically *Paradise Lost*. She commented, "There's the famous words of Lucifer as he was banished from Paradise ... 'Better to reign in Hell ...'" Then she hesitated, suddenly unsure, and she said, "Wait — is that right?"

From the back of the room, I piped up, "Yes, that's right." This drew a laugh from my classmates, who figured I was just being a smart aleck. The laughter immediately ceased, as I calmly supplied the entire quote: "Better to reign in Hell than serve in Heaven."

Dead silence.

The teacher beamed and said, "Thank you, Peter!" The kids, all of whom now thought that I read Milton in my leisure time, were most impressed. I wasn't about to cop to the fact that I'd gotten it from the *Star Trek* episode "Space Seed."

Boy, did I wind up off track.

In any event, my next theatrical endeavor — for those who live in the area of Commack, Long Island

— will be in a community theater production of *Man of La Mancha* at the Commack YMHA in May. I've been cast as Sancho, the squire of Don Quixote, described in the script as "short, rotund, suspicious, and pragmatic."

Yes, that's right: I'm playing myself. I was thinking of holding out for the role of Aldonza, the kitchen slut, but I figured I was kind of a long shot for that. Maybe next time.

Folks are asking what my summer convention schedule is like. At this point I'm only confirmed at two spring-summer conventions: the Pittsburgh Comic Con at the end of April, where Dark Horse is flying me out to promote *Spyboy*, and Dragon*Con in July.

I keep threatening my girlfriend, Kathleen the warrior princess, that I'm going to arrange for us to get married at Dragon*Con as part of the programming. We're not rushing into anything, but the scary thing is, Ed Kramer would probably do it in a heartbeat. However, neither Kathleen nor I have any intention of marrying Ed Kramer, so I wouldn't hold my breath.

Interesting attention that comics have been getting on TV lately. On *Malcolm in the Middle*, you know that one kid is exceedingly bright, because he collects Image Comics (including *Youngblood* #1, spoken of in hushed and reverent tones). Meantime, in a very special Elseworlds edition of *Friends*, Chandler is pursuing and achieving a goal of writing for Archie Comics.

On the other hand, there was one recent series that had comic-book fans being synonymous with lovers of porn. So it's two steps forward, one back.

Tamper with the affections of my loved ones at your own peril.

My sister was going with a guy who dumped her. So I had a horrible fate befall him in one of my *Star Trek* novels, a death so gruesome that Paramount had to order it toned down.

Well, my middle daughter, Gwen, just got her heart broken. So she came to me and said, "Daddy — could you have something really horrible happen in a comic book to a guy with the same name as my ex-boyfriend?"

I smiled and said, "Sure, honey." And something truly horrible will, indeed, happen to someone with the same name as her ex-boyfriend — because Gwen wants it that

way. If you can't be vindictive for your kids, who can you be vindictive for?

I haven't issued a reader challenge in a while, so here goes: I am inspired by the recent TV series *So You Want to Marry a Millionaire*? I am turning over to you, the gentle readers of *BID*, the question: *So You Want to Marry a Super-Being*? I'm even gonna let you be specific.

Tell us which super-hero, super-heroine, super-villain, or super-villainess, you'd like to marry and why. Unlike the TV series, I can't promise an actual marriage ... unless someone wants to marry Captain Marvel, Supergirl, or one of the members of Sousearchers and Company, in which case I'll see what I can do. Send entries to: "So You Want to Marry a Super-Being," c/o To Be Continued Inc., PO Box 239, Bayport, NY 11705.

Oh, and ladies (and, for that matter, guys to whom it would apply), let's not bother to say that you want to marry Mr. Fantastic or Elongated Man or Plastic Man for the obvious reason, OK?



Fred Hembeck already used the obvious Mr. Fantastic gag more than 20 years ago when he had several super-hero couples play *The Newlywed Game*.

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WHO WANTS TO BE A WINNER?

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Also:

- ★ Retailer Success Stories: Your fellow retailers share their experiences!
- ★ Charity Auctions to Benefit the Comic Book Legal Defense Fund and the Friends of Lulu!
- ★ Specially Priced Spring Break Merchandise!
- ★ Free Breakfast and Lunch!
- ★ Get an advance look at the *X-Men* movie, *Titans AE*, & more!



Be A Winner!

Just by attending Spring Breaks '00, you get a chance to be a contestant on "Who Wants to Be a Winner?," the new Diamond Spring Break "game show!" Contestants at each location will play for valuable prizes and have a chance to win a \$500 shopping spree! Details available at the show!

**RSVP
ASAP!**

Contact your Customer
Service Representative by
March 3 to register!

**Make plans now to be at the
Spring Break in the city nearest you!**

CITY	DATE
Atlanta, GA	March 16
Baltimore, MD	March 21
Boston, MA	March 24
Bristol (UK)	April 21 - just before Comics 2000!
Chicago, IL	March 14
Dallas, TX	March 17
Los Angeles, CA	April 13
New York, NY	March 23
Oakland, CA	April 6 - just before WonderCon!
Orlando, FL	March 30 - just before MegaCon!
Seattle, WA	April 11
Toronto, Canada	March 13